Dec. 19
1914

Christmas Number

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(In answering ads. please mention CLIPPER.)

STARS OF OTHER DAYS.

BY ALBERT DAVIS.

I dreamt of stars the other night,
  Who played in bygone days;
We'll never see their like again
  In comic or tragic plays.

Slumb'ring, I saw Billy Scanlan
  Sing "Sweet Molly, O."
And the great play, "Davy Crockett"
  With its famous Frank Mayo.

I saw Edwin Booth play "Hamlet,"
  As 'twas never played before;
And genial Harry Kennedy
  Singing "Au Revoir."

Just then came Jack Haverly,
  With his colossal minstrel band,
"40—Count 'Em," on the mammoth drum,
  And songs and music grand.

Evans and Hoey, in "A Parlor Match,"
  And the French Twin Sisters, too;
And funny Billy Courtwright
  In his famous "Flewey Flew."

James Lewis and old Charles Fisher
  Were stars with Daly for years,
In "As You Like It" and "Twelfth Night"
  They brought much laughter and tears.

Lester Wallack, I remember,
  I saw him in many a part,
His acting in "Rosedale" alone
  Was, indeed, a work of art.

Frank Girard and Billy Barry
  In "Learning How to Act,"
Also the great change artists,
  Sheridan and Mack.

Dion Boucicault wrote "Colleen Bawn,"
  And played the leading role;
John McCullough played "Othello"
  With all his heart and soul.

Here came John T. Raymond,
  "There's Millions In It," he cried;
When Maurice Barrymore came on the stage
  The girls would not be denied.

"Sally Scraggs," "Leah," "The French Spy,"
  Were all played in one night
By Fanny Herring—"Old Bowery" star,
  With much applause and delight.

"Our German Cousin," J. K. Emmett,
  With "Cuckoo" and "Lullaby" song,
And Johnny Thompson played "On Hand"—
  Will be remembered long.

Mr. and Mrs. George S. Knight
  In "Over the Garden Wall,"
And George L. Fox, the famous clown,
  Had many a funny fall.

I saw Delehanty and Hengler
  With songs and dances grand;
And the "Birch and Backus" Minstrels
  Were the funniest in the land.

I heard dear old Pat Rooney
  Sing "O'Reilly, You're N. G."
And also Daughter Katie
  Warbling "Tim Flaherty."

Willie Edouin and Lydia Thompson
  In the burlesque of "Robinson Crusoe,"
And the o'd "Plantation Pastimes"
  Performed by Johnson and Bruno.

Charley Diamond's song and dance,
  Accompanied by his harp;
Kelly, known as "The Rolling Mill Man,"
  A success from the very start.

Fanny Davenport, in "La Tosca,"
  Packed 'em to the doors;
And Couldock, playing "Hazel Kirke,"
  Came in for great encores.

"The Watermelon Man," McAndrews,
  With the loud crack of his whip;
"Little Mack's" "Essence of Old Virginia,"
  His acrobatic dances and flip.

"The Romance of a Poor Young Man,"
  Harry Montague as its star,
The "Lambs' Club" organizer,
  Known both near and far.

Kate Fisher, Adah Isaacs Menken,
  Both with "Mazeppa" came,
Bound to the Wild Horse of Tartary,
  Mounted the pinnacle of fame.

Billy Florence's "Mighty Dollar,"
  For him a gold mine won;
"For Goodness Sake, Don't Say I Told You"
  Sang by Kate Castleton.

I saw Charles Fechter, in "Claude Melnotte,"
  His equal was never known;
Adelaide Neilson, in "Lady of Lyons,"
  As "Pauline"—deserving a throne.

Billy Emerson—Bobby Newcomb—
  The finest in their class;
Dan Bryant, Eph Horn and Christy,
  Now memories of the past.

Frank C. Bangs, as "Julius Cæsar;"
  "Richard the Third," with Forrest;
Lawrence Barrett—"Francesca Da Rimini;"
  And the wonderful "Black Crook" chorus.

Then came "Cordelia's Aspirations,"
  With Harrigan and Hart;
Tony Pastor, Baker and Farron—
  They all gladden the heart.

Lotta, "Bright Eyes," in "Musette;"
  "Solon Shingle," with John E. Owens;
Vokes Family, in "Belles of the Kitchen,"
  And "Nelse Seymour" with tambo and bones.

We miss our Maggie Mitchell
  Famous in "Fanchon, the Cricket;"
Also "Pretty As a Picture"
  As only Aimee could sing it.

Lester and Allen, burnt-cork stars;
  "Our American Cousin" with Laura Keene;
Charlotte Cushman slaying "Macbeth"—
  Only a memory, no more to be seen.

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Absolutely responsible party will ease Theatre for a term of years.

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CHAS. M. BAGGS & SON, Props.
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$1.00 Day, with Bath; $1.50 European
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Adjoining Shea's Hippodrome Theatre

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BELASCO THEATRE
NEW YORK

COHAN and HARRIS

WISH EVERYBODY IN THE WORLD
A MERRY CHRISIMAS AND A HAPPY NEW YEAR
AND SUGGEST THAT
THE MERRIMENT WILL BE MULTIPLIED
BY VISITING

THE GEO. M. COHAN THEATRE
Broadway and 43d Street
THE LAUGHING RIOT
"It Pays to Advertise"
By ROI COOPER MEGRUE and WALTER HACKETT

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BIGGEST HIT IN 25 YEARS
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Broadway and 45th Street
Geo. M. Cohan's Powerful Comedy Drama
"The Miracle Man"
From the FRANK L. PACKARD Novel
THE PLAY THE WHOLE WORLD WILL GO TO SEE

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ADOLPH ZUKOR

CHRISTMAS NUMBER

NEW YORK CLIPPER

DECEMBER 1914

ESTABLISHED 1853

THE GOLDEN DAYS OF MINSTRELSY.

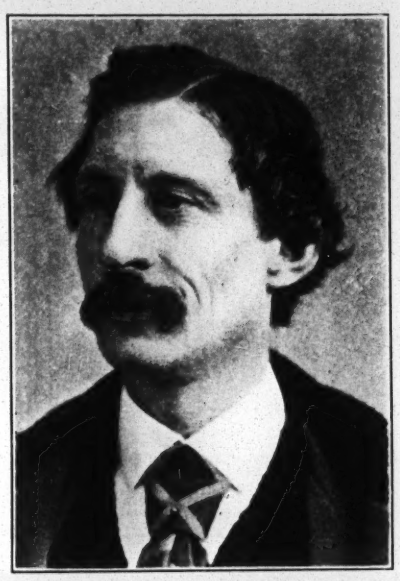
THE MUSINGS OF AN OLD TIMER.

(BY FRANK DUMONT.)

This is *not* a history of minstrelsy. In a short review of this kind 't would not be possible to enumerate all the troupes or individuals comprising them to the present time. This is the musing of an old timer, recalling the golden days of minstrelsy from 1843 to 1864. Between those years the negro slave of the Southern States, toiling in the fields of cotton, cane or corn, created an interest and a sympathy. His songs and peculiar dances appealed to all classes, and the white man began to imitate him in his mannerisms.

His queer antics and style of vocalism sprang into popularity. His melodies were purely American, easily understood, and better suited to the American taste than the high flown Italian opera patronized, but really not understood, by the richer classes.

The songs were simple, reached the heart, and were of our own soil and its institutions. The instruments used by the slaves were very primitive. The banjo, bones, tambourine and violin. The banjo was borrowed from the guitar and the tambourine from Spanish sources—also the bones to imitate the castanets of the Spaniards and Mexicans. With these, the plantation hands regaled visitors to the planter's home or amused themselves in their cabins, or in the open air in the moonlight.



NELSE SEYMOUR.

The negro composed his own words and melodies, and the subjects were taken from every day incidents or his humble surroundings. Later on, the white minstrels added to the stock of songs, and good composers entered the field of minstrelsy and furnished songs that will never die, notably the compositions of Stephen C. Foster. The white performers were quick to note the melodies of the negroes on the plantations, river fronts or levees, where darkies were employed as roustabouts and deck hands.

One of the most popular negro melodies came from the river darkies. It was called "Shoo Fly, Don't Bodder Me." But this was after the war, and the firemen of New Orleans gave it its first popularity, and then it found its way North.

Before 1843 each circus had one or two "negro singers," as they then designated them. They performed on the banjo or violin, with bones or tambourine, and imitated the negro in all his peculiarity of dance or shouting songs. Notably among these circus singers were "Frank Brower," Dick Pelham, Billy Whitlock, old Dan Emmett, Wash. Donaldson, George Washington Dixon, Ben Mallory and Joe Sweeney.

So, in fact, minstrelsy as we know it was born in the circus ring, and first presented by circus "negro singers." It remained for Frank Brower, Billy Whitlock and old Dan Emmett to join together in a benefit performance to be given to Dick Pelham in the Chatham Theatre, Jan. 31, 1843. The four circus negro singers appeared together for that event and created a sensation.

This is a copy of their program, and the first bill of a minstrel troupe and performance in America.

CHATHAM THEATRE.

Pit, 6¼ cents; second and third tier boxes, 12½ cents; first tier, 25 cents. Second night of the splendid pantomime called

THE BLACK RAVEN
of
THE TOMBS
(This Pantomime is best known as "Mazulme, the Night Owl.")

BENEFIT OF R. W. PELHAM.

The best darkey artists have volunteered their services. Dan Emmit, Frank Brower, Billy Whitlock, Dick Pelham.

THE OLD VIRGINIA MINSTRELS.

TUESDAY EVENING, JAN. 31, 1843,

The performance begins with the drama of

THE BLIND BOY

(Characters by the dramatic company.)

After which the

OLD VIRGINNY MINSTRELS

Will appear in a

GRAND CONCERT

"Prince Albert and Victoria Looking on All de Time," "Old Dan Tucker," 'Gwine Over de Mountain," "Nebber Do to Gib It Up So," "What Would Uncle Gabriel Say?' 'Why, Don't Forget!!" "Miss Lucy Long." De whole to conclude wid "Tearing up de stage—knocking all de putty out o' de cracks"—Piney wood heart breakers—Knockin' de breff out o' bards, aunt so fowth—by

DICK PELHAM AND FRANK BROWER

Accompanied by de music ob dose King Fusishumers

DAN EMMIT and BILLY WHITLOCK

(The spelling of this program is copied verbatim.)

It will be noticed that Dan Emmett's name is spelt Emmit on this program, and later on it was "Emmett." Their second performance was given at the Bowery Amphi-Theatre, and they announced themselves as the *"Virginia Minstrels."*

Also the following lines are on this little poster, which is about two feet long and eighteen inches wide:

The triumphant hit of THE ETHIOPIAN MINSTRELS last evening, at the Chatham Theatre, has called forth the most tumultuous cheers of the public, and a general call for a repitition.

THE NIGGER BAND

will give another exhibition of their science

THIS EVENING AT THE BOWERY AMPHI-THEATRE.

Tickets, 50 cents, 25 cents and 1 shilling.

(Harrison, Printer, 465 Pearl St., cor. Chatham.)

On this poster they call themselves "THE VIRGINIA MINSTRELS," "THE ETHIOPIAN MINSTRELS" and "THE NIGGER BAND." The two bills here introduced are correct copies of the originals in spelling, etc., etc.

These four circus minstrels rehearsed in Brower's boarding house, No. 37 Catharine Street. This building can be truthfully called the cradle of minstrelsy. The only purely American entertainment we can point to. The four above mentioned performed for a short time in New York, then sailed with their "novelty" to England. They performed in conjunction with Anderson, the magician, in London. They were enthusiastically received everywhere in England. Pelham withdrew and remained in England, and Old Joe Sweeney took his place as the banjoist of the troupe.

From 1843 to 1850 the minstrel bands multiplied rapidly under the following titles: Virginia Minstrels, Virginia Serenaders, Ethiopian Serenaders, Ethiopian Minstrels, "Kitchen Minstrels," and Kentucky Minstrels.

Many of them advertised they were the oldest bands. For instance, the "Virginia Serenaders," in philadelphia, claimed to have organized in 1840. They had with them: Jim Sanford, Eph Horn, Old Bull Myers, Ed. Deaves, Tony Winnemore and F. Solomons (accordeon). There are no bills extant to prove the claim that they were before the public in 1840.

The Christy's claimed they were organized in 1842, but their earliest program is in August, 1843, and then they were called "The Virginia Minstrels." The Buckleys, as the "Congo Melodists," claimed to have organized in 1841, but their earliest bills are about 1843.

This troupe was composed of the Buckley Family (right name Burke), James, the father; Swaine Buckley, R. Bishop Buckley and little Fred Buckley, called Master Ole Bull Buckley. Ole Bull, the Norwegian violinist, was in America at the time, and almost anyone who could perform upon a violin added the name of "Ole" to his name. The Buckleys were a grand troupe of skilled musicians and singers. One of their comedians was billed as S. Samuels, who afterwards adopted the name of Sanford, and then his name on the bills appears as *S. Samuel Sanford,* He gave many good songs and innovations to this company.

They were popular in the South, and after locating in New Orleans they called themselves "The New Orleans Serenaders." They located in various halls in New York and Boston. Sometimes in the Chinese Assembly Rooms, 539 Broadway, then in 444, and finally built a new opera house opposite Niblo's, at 585 Broadway, but did not long remain there. They visited Europe several times, went to California in the "Days of '49," and performed in all the mining camps and along the Pacific Coast. Their last location was in Boston, during the Civil War, and in this location E. N. Catlin was their leader, Fred Buckley having died.

When the Virginia Minstrels, in 1843, sailed from Boston for England, they did not remain abroad very long, for early in 1844 they were back in America again, leaving Pelham in England, where he opened a public house (saloon).

In 1845, Barney Williams, Dan Rice, J. P. Carter, Howard and Jones appeared in Tryon's Bowery Circus, under the title of "The Negro Band." In 1843 E. P. Christy still called his troupe the "Virginia Minstrels."

In 1844 Whitlock and Donaldson appeared in Parnum's Museum, as the Kentucky Minstrels. The Great Western was one of the troupe. He was the father of Helen and Lucille Western, and, bye the way, the *first female* minstrels were presented by the Western Sisters in their play of the "Three Fast Men," in which they presented a first part, March 9, 1857, at the Boston National Theatre.

Almost the same names appear on the bills of the Virginia Serenaders or Ethiopian Troupes or Virginia Minstrels up to 1849, such as Eph Horn, Jim Sanford, Ed. Deaves, Ole Bull Myers, Tony Winnemore, J. Kavanagh, James Lynch, Chas. Jenkins, Bill La Conta, J. Rudolph, Cool White, Bob Edwards, Geo. Kunkel, Kelly, H. S. Rumsey, Billy Birch, Jim Farrell, Frank Brower, E. M. Dickenson, F. Whittaker, Wm. Horn, Nelson Kneass, F. Solomon. The first lady to "black up" and play with the minstrels is Mrs. Harriet Phillips with the Virginia Serenaders, in May, 1848, in the burlesque of "The Bohemian Girl," in the Chestnut Street Theatre, Philadelphia.

HARRY H. STEPHENS.

As far back as 1840 Jim Sanford was singing "Jim Along Josey," and dancing "the grapevine twist," with Ole Bull Myers playing the violin for him. Such songs as: 'Old Dan Tucker," "Walk Along, John," "Old Tar Ribber," "Lucy Long," "Dance de Boatman Dance," "Virginny Rosebud," "Cudjo's Wild Coon Hunt," "Jenny, Get Your Hoe Cake Done," "Clar de Kitchen," "Sich a Getting Up Stairs," "Jump, Jim Crow," "Pickayune Butler," "Long Tailed Blue," "Dandy Jim ob Caroline" and "Old Zip Coon" were the popular darkey songs of that time. Old Daddy Rice (T. D. Rice) sang many of them, also. Daddy Rice's last appearance upon the stage was in the Art-Union Concert Hall, 497 Broadway, in 1860, while performing in "The Mummy," he was taken ill and died Sept. 19, 1860.

On Oct. 7, 1844, an *"Ethiopian Band"* appeared in the Bowery Circus—Dan Emmett, Frank Brower, Evans and W. Donaldson. They claimed to be the only original and legitimate band of minstrels. After all it is a question of the word *"minstrels,"* for on June 15, 1842, at the Walnut Street Theatre, Philadelphia, *five* performers took part between the acts, and called it on the bill "Negro Oddities, by Five of the Best Niggers in the World." This is given for the benefit of Master Diamond. The players are Jim Sanford, Master Diamond, Ole Bull Myers, Pickaninny Coleman and Master Chestnut, in a grand trial dance

"Lucy Long," by Jim Sanford; "Piney Woods Jig." by Master Diamond."

On June 18, 1842, the same party produced "Oh Hush," and added Fulton Myers to the troupe as Dinah Rose. They do not call themselves *minstrels,* but antedate Brower, Emmett, Whitlock and Pelham at the Chatham Theatre, Jan. 31, 1843.

The "Serenaders" and Minstrels performed in the following places in Philadelphia: Temperance Hall, Third Street, near Green; Walnut Street Theatre, Arch Street Theatre, Old Chestnut Street Theatre, Peale's Chinese Museum, Barnum's Museum, corner Seventh and Chestnut Streets; Welch's National Circus, Melodeon, Concert Hall, Franklin Institute, Southwark Hall, Jayne's Hall, Continental Theatre, Masonic Hall, Washington Hall, Long's Varieties, Olympic, Race, near Sixth, and a hall next to the Arch Street Theatre.

In New York City the minstrels appeared in Society Library Rooms, Minerva Rooms, Pinteaux's Saloon, 307 Broadway; Barnum's Museum, Chatham Theatre, Bowery Theatre, Tryon's Circus, Hope Chapel, Perham's, 663 Broadway; Niblo's Saloon, Olympic, 442 Broadway, 444 and 472 Broadway, St. Nicholas Exhibition Rooms (under hotel), Chinese Assembly Rooms, Stuyvesant Institute, opposite Bond Street; Novelty Hall, Centre and Pearl Streets; Convention Mall, Rutger's Institute, Franklin Theatre, Old Park Theatre, Bleecker Building, Wood's, Broadway near Prince; 514 Broadway, Stadt Theatre and Onderdonk's Hall.

In 1846 the celebrated "Ethiopian Serenaders," comprising: Harry Pell, Moody Stanwood, G. C. Germon, Harrington and White, attracted a great deal of attention. They went to England and appeared before the queen, and were very popular throughout England. T. D. Rice (Daddy Rice) had paved the way for darkey songs, and his singing of "Jump, Jim Crow" made a terrific hit in England. Rice's memory is still kept green by calling some cars down South "Jim Crow Cars." At one time Daddy Rice's wooden figure stood before many cigar stores. T. D. Rice was a wood carver and carved the first statue of himself—and hence the "Jim Crows," Indians and Highlanders displaced him to some extent.

UNSWORTH.

About 1844 E. P. Christy formed a small band in Buffalo. They performed in a hall near the canal, kept by the widow Harrington. She had a son named George who, under E. P. Christy's tutelage, became one of the most talented and popular minstrels in this country.

They first called themselves the "Virginia Minstrels," but early in 1847 assumed the title of *"Christy's Minstrels."* Their first leader was R. M. Hooley, a noted violinist. His place was taken late in 1847 by Charles Abbott. The company then comprised E. P. Christy, Earl Pierce, Geo. V. Christy, T. Vaughn, C. Abbott and W. Porter. This is their ad. in *The N. Y. Herald* of March 17, 1847:

SOCIETY LIBRARY,
Corner of Broadway and Leonard Street.
ONE WEEK LONGER!
CHRYSTY'S MINSTRES.

Admission 25 cents. Concert will commence at half past 7 o'clock. Change of programme every evening.

And this notice of their performance:

CHRYSTY'S MINSTRELS continue to attract crowded audiences, composed of the *elite* and fashion of the city.—They are decidedly the best band of minstrels in America; and who can but admire their singing, it is so well harmonized, and never approaches vulgarity. Their conundrums are witty, and their burlesque inimitable.—Julius, the great bone castanet player, is a genius in himself, and rattles off the most difficult piano forte passages with a taste and precision which would do credit to the first order of musicians. The burlesque on the Swiss Bell Ringers is a novelty, in which the characteristic wit of the Southern negro is well displayed; but the burlesque ball room Polka is incomparable. Go see them, and you will spend a joyous night. They are highly respectable, and use every effort to please their patrons.

Monday, March 22, 1847, they removed to Mechanics Hall, 472 Broadway, and issued the following card in *The Herald* of that date:

MECHANICS' HALL,
472 *Broadway, between Grand and Broome Streets,*
EVERY NIGHT THIS WEEK,
WITH THE EXCEPTION OF THURSDAY EVENING,
CHRISTY'S
MINSTRELS,

RESPECTFULLY announce, that for the better accommodation of their numerous audiences, they will give their inimitable concerts, every night this week, at the above popular and elegant Hall.

Admission 25 cents. Doors open at 7—Concert to commence at 8 o'clock. Change of programme every evening.

MECHANICS' HALL, 472 Broadway, between Grand and Broome Streets. Crowded to overflowing with the BEAUTY and FASHION of New York. OPEN EVERY NIGHT. UNABATED SUCCESS. Ninth Week of the Original CHRISTY'S MINSTRELS. The Oldest Established Band in the United States. E. P. CHRISTY, E. PIERCE, G. N. CHRISTY, C. ABBOTT, J. RAYNOR, T. VAUGHN, whose original and inimitable concerts are nightly honored with crowded and highly respectable audiences, and universally admitted to excel every amusement of a similar character offered in this city. Admission 25 cents. Children under 10 years, half price. Doors open at 7; concert will commence at 8 o'clock.

Near the end of the year they added Tom Briggs and Sam Wells to the company. About November they had the opposition of the following troupes, who came into New York lured by the remarkable success of E. P. Christy's company. These cards are included to show how many minstrel companies were on Broadway within a short time in that year.

VAUXHALL GARDEN CONCERT SALOON—CAMPBELL'S ETHIOPIAN OPERA SERENADERS—On Monday Evening, June 7th—A GRAND CONCERT of Vocal and Instrumental Music, consisting of Songs, Solos, Refrains, Chaunts, Glees, Dances, &c., peculiar to the Southern Negro.

The Band is composed of the following artists:—Messrs. H. Mestayer, Violin; J. P. Carter, First Banjo; Raymond, Second Banjo; J. Bryant, Castanet; W. Donaldson, Tamborine; James Sanford, Congo Drum.

Tickets admitting a Gentleman and Ladies, 25 cents.

Concert to commence at 8 o'clock.

Jerry Bryant and the great dancer, Jim Sanford are with the above troupe.

GREAT ATTRACTION.—PEEDEE ETHIOPEAN OPERA TROUPE.—This unrivalled troupe, composed of six performers, viz.:—T. Backus, Violin; F. Sanford, Banjo; G. De Buke, Celestial Chimes; W. Price, Triangle; L. A. Wilson, Tambourine, and W. Suydam, Bones—will give a series of Concerts at the Apollo Rooms, 410 Broadway, every evening this week.

For further particulars see small bills.

AMERICAN MUSEUM, corner Broadway and Ann Street—Splendid performances both Afternoon and Evening.

CAMPBELL'S ETHIOPIAN SERENADERS!
ORPHEAN FAMILY, OR KENNEBECK
VOCALISTS.
Moving Panorama of the City of London!
Pete Morris, Miss Bernard, &c.
SANTA ANNA'S WOODEN LEG.
OURANG OUTANG—ANATOMICAL VENUS.
Mrd. ROCKWELL the famous Fortune Teller.

Admission 25 cents—Children under ten, one shilling.

MINERVA ROOMS—Broadway—Admission 25 cents.—First appearance in this city of the ORIGINAL VIRGINIA SERENADERS, Messrs. J. R. Myers, A. F. Winnemore, D. Kelly, F. Solomon, J. Sanford, and E. Horn, from the Chestnut Street Theatre, Philadelphia, respectfully announce to the citizens of New York, they will give a series of their Chaste and Pleasing Concerts. Commencing

MONDAY EVENING, Aug. 16, 1847.

And every evening during the Week—When they will introduce a variety of new SONGS, DUETTS, GLEES, PARODIES, CHORUSES, &c.

The evenings entertainments will conclude with a new Burlesque founded on the Opera of Saffo, called

S T U F F O !—Characters by the Company

For particulars see bills of the day.

Doors open at 7 o'clock—Performance to commence at 8.

PALMO'S—Monday, October 4th, 1847.—Open every night. First week of the celebrated
ETHIOPIAN SERENADERS.

Germon, Sanwood, Harrington, Pell, White and Howard, since their return from Europe, where they had the distinguished honor of appearing before Her Majesty the Queen, H. R. H. Prince Albert, the Royal Family, and Nobility and Gentry of England.

The Serenaders respectfully announce to the ladies and gentlemen of New York that they will commence a series of entertainments at the above house on Monday, Oct. 4th, which were received with enthusiastic applause by thousands who visited their performances at the St. James's Theatre, London, during a period of 14 months, consisting of songs, glees, choruses, &c., accompanied with their unique instruments.

For particulars see small bills.

Under the direction of Mr. J. A. DUMBOLTON.

Admission 25 cents. Doors open at 7½ o'clock. Concert at 8 o'clock.

N. Y. Herald, Nov., 1847.

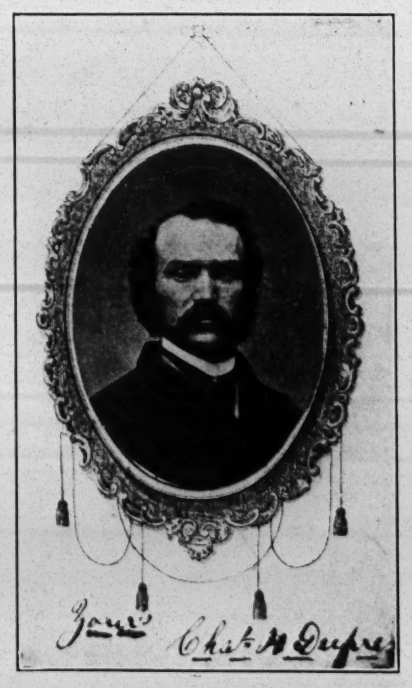
NEGRO MINSTRELSY.—It would seem that this is the age of Negro minstrelsy, for when one company announces its departure, another of a similar character immediately succeeds. On Monday evening next a band called Youngson's Sable Harmonists, commence at the Minerva Rooms. They consist of two violin players, two banjos, guitar, bone castnets, and tambourine. When we hear them we shall be better able to speak of their abilities.

BROADWAY ODEON—Entrance through Pinteux's Saloon—Under the management of Mr. E. G. GREELY—this Evening, December 23, 1847—The GREEK SLAVE will be presented this evening. Part 1—The ETHIOPIAN HARMONISTS, who will appear in a variety of Songs, Glees, Refrains, Solos, and Dances. Part 2—New TABLEAUX VIVANTS, or Living Male and Female Figures, by the Model Artists, including, among other groupings, "Massacre of St. Bartholomew," "Morning Star," "Neptune Rising from the Sea," "The Maypole Dance," and a Grand National Tableau in Honor of the United States. Orchestra Box, 50 cents. Parquett, 25 cents; Boxes, 12½ cents.

And Charley White's "Sable Sisters and Ethiopian Brothers"—sometimes at 53 Bowery and at one time 49 Bowery.

These were the golden days sure enough. The troupes were small, comprising about seven or eight, including the agent, who traveled ahead, hired the halls and posted the bills, and the manager, who took the tickets at the door. Very often the end man formed one of the quartette. The salaries were moderate, traveling by stage coach or railways was cheap, and hardly any baggage to haul. The baggage often consisted of a few battered trunks, champagne baskets and carpet bags. The minstrels made their own wigs—principally of curled hair from mattresses or sofas. A few corks, burned at gas jets or incinerated in an old tin pail, furnished the make-up. Sometimes they "blacked up" with burnt paper.

The halls were bare of scenery, so each troupe carried curtains which they arranged at each side of the stage and dressed behind them. The footlights were of gas, camphene or kerosene lamps. Their wants were very few, and they performed to "packed houses," and the profits were enormous for those days. Minstrelsy was a craze, as there was no other entertainment to compete with it. All the jokes and songs were brought to town by them, and for days afterwards were the topic of conversation. The halls of Albany, Troy, Syracuse, Rochester, Buffalo, Oswego, and, in fact, everywhere, had no scenery. You simply hired the bare hall.



CHARLES H. DUPREZ.

Crowds of boys brought in the baggage and carried pails of water for the troupe, for which they received free admission. While on the subject of baggage, it may be said that Charles H. Duprez introduced a few "reforms." He furnished trunks of similar appearance—and covered with zinc. This created quite a lot of comment as this baggage was hauled to and from the hall. Jealous rivals poked fun at this, but they fell in line. This was just before the Civil War. Duprez also uniformed his troupe with high hats and coats with chinchilla material around the collars and cuffs. He was the first manager to introduce the brass band in conjunction with his troupe, and consequently the parade from depot to hall. Later on he had a spotted coach dog that joined in the parade, receiving its share of attention.

The brass band performed in front of the hall or upon its balcony—nearly all the troupes had fine bands, though small in numbers. Everybody performed on some instrument, and the comedians had charge of the snare drum, cymbals or bass drum.

John Campbell, who kept a small hotel on the Bowery, corner of Bayard Street, organized the first Campbell's Minstrels late in 1846. Matt Peel, Luke West, Joseph D. Murphy, Jack Herman and several others were the members. From this troupe sprang all the "Original Campbell Minstrels," first under one manager, then another, with some of the members of the original party to give it a "Campbell" flavor.

JERRY BRYANT.

In the late forties the programs were very simple, consisting of songs, solos on the banjo or violin, "Essence of Old Virginny," champion jigs, double polka, solo on a comb, jewsharp, snare drum, or kitchen bellows. The bill was divided into two parts. Part first, as "Dandy Negroes of the North," attired in black swallow-tail coats, with brass buttons; white vest, tight black pants with straps that passed under the shoes. This was supposed to be the refined part of the bill. Part second was called "Plantation Darkies of the South." They were attired as field hands, checked shirts, with large collars, striped pants and big shoes. This consisted of plantation songs grotesque dancing, banjo songs, "Lucy Long," "Old Bob Ridley," "The Cachuca" dance, "Banjo Lesson," and wound up with a festival dance for the whole troupe, called a *"walk Around."*

In 1849 Earl Pierce left Christy, and with J. B. Fellows, organized Pierce and Fellows' Minstrels, and opened in the "Society Library Rooms." They removed to Mitchell's Olympic Theatre, 442 Broadway. Fellows had a building next door (444) re-constructed, and Pierce retiring, he opened 444, and called it Fellows' Opera House and *Fellows Minstrels.* In 1850, Eph Horn, Tom Brigs, Sam Wells, Luke West, J. B. Douniker, Jack Herman, Ed Rumsey, Billy Birch, and later the entire Buckley Family, appeared on their bills. Henry Wood succeeded J. B. Fellows in 1852. George Christy, who had a misunderstanding with E. P. Christy, joined forces with Henry Wood late in October, 1853, and the troupe was then called Geo. Christy and Wood's Minstrels. In 1857, Henry Wood removed to a new opera house he had built on Broadway near Prince Street. Wood retired from business in this year. E. P. Christy retired from the field in 1854. The secession of Geo. Christy had created havoc with his business, although he had tried the best of performers to take George's place—the public simply adored him and bestowed their patronage upon him wherever he appeared.

Everything was a close imitation of the negro, his dialect being one of the essential points necessary for a comedian to possess. Grimaces, contortions, shuffling walks, very comic and ragged garments, large shoes, small hats or battered high hats and old umbrellas, with queer looking carpet bags, were absolutely part and parcel of the comedian's outfit. In the middle fifties he added grotesque female garments for a lecture on "Woman's Rights," or old military clothes to show the return from the Mexican War, which began in 1846. He also became an orator on the questions of the day as a stump speaker. This enabled the comedian to get off lots of local allusions. One of the funny sketches was *"The Railroad Smash-up."*

On Feb. 23, 1857, the Bryants' Minstrels opened Mechanics' Hall, 472 Broadway, Jerry, Dan and Neil Bryant, managers. By the way the Bryants' Minstrels is the *first* theatrical advertisement that can be found in THE NEW YORK CLIPPER.

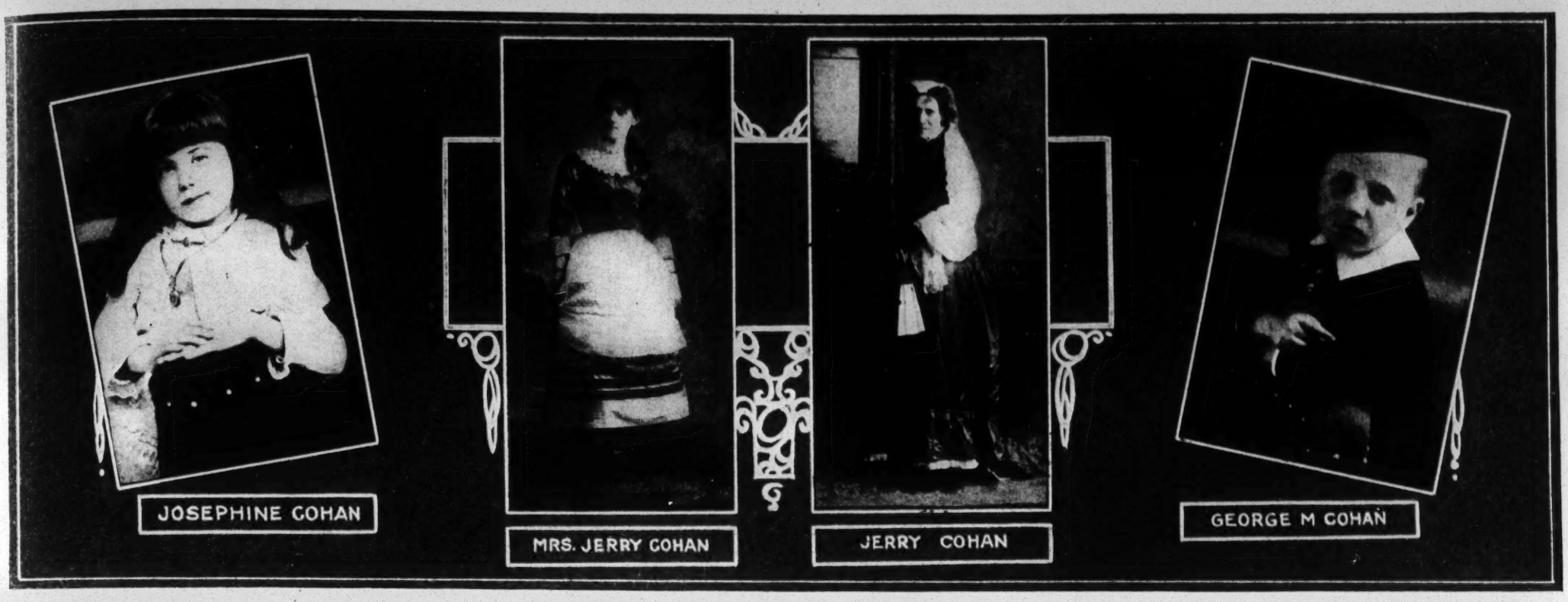
This is shortly after they began operations in the old hall where Christy reigned and amassed a fortune. Here is their card.

BRYANT'S MINSTRELS.
MECHANICS' HALL, 472 BROADWAY, ABOVE GRAND STREET,
Open every night during the week.
THE CELEBRATED AND ORIGINAL
BRYANT'S MINSTRELS.
COMPRISING THIRTEEN TALENTED PERFORMERS.
Introducing a new variety of
SONGS, DANCES, BURLESQUE SAYINGS, SHAKESPERIAN READINGS, HORSE COMBAT, SAW DUST ACROBATS CHALLENGE DANCE, ESSENCE OF OLD VIRGINNY, &c., &c.
JERRY, NEIL AND DAN BRYANT,
In a variety of Comicalities
Doors open at 7—Concert commences at 8. Admission 25 cents.

When one looks at THE CLIPPER nowadays and sees the massive advertisements—whole pages, with big letters—every space taken and its columns crowded for room, with twenty-four pages and sometimes more; fine portraits and beautiful type, it almost takes the breath away from an old timer who used to pore over its *eight pages.* The above "ad." was supposed to be large type for those days of the young CLIPPER, which was beginning to attract show folks in all walks of life to its columns.

About 1845 *"The Harmonicans"* began to attract attention. Marshall S. Pike, L. V. H. Crosby, John and James Power, were the leading spirits. In the same year the *"Sable Harmonists"* became very popular, and visited all the cities North, South, East and West. This is their card when in New York, late in 1846 and early in 1847.

NIBLO'S SALOON, No. 559 Broadway, between Spring and Prince Streets.—Undiminished success—Fourth week.—The Original SABLE HARMONISTS—Messrs. W. G. Plumer, J. B. Farrell, J. Tichenor, T. F. Briggs, Wm. Roark, R. M. Hooley, and S. A. Wells, have the honor of announcing that they will continue one week longer their chaste and amusing Soirees, which are nightly honored by highly respectable audiences. Admission, 25 cents. Change of Programme every



"THE ROYAL FAMILY."

(Photos Loaned by Harry O'Lynn.)

night. Concert to commence at eight o'clock. Under the direction of THOMAS SPROULE.

Tom Prendergast, who became very popular with the Bryant's Minstrels, joined this company in the early fifties. It will be seen that Hooley, Briggs and Wells are with this troupe at the time, although later in 1847 they are announced with E. P. Christy's company. Nelson Kneass, a fine singer and pianist, was also a member of the "Sable Harmonists," about 1845.

In the early days of minstrelsy the "orchestra," or what few instruments were deemed an orchestra, performed upon the stage for the various acts, and did not occupy the pit or orchestra space down front. The "Bryants" kept up this formula almost to the end of their stay at 472 Broadway. "Living Statuary," on a revolving platform, was presented in March, 1859, by Morris Brothers, Pell and Trowbridge, in the Boston Museum. About this time P. S. Gilmore, who was celebrated as the conductor of Gilmore's Band, was with the Morris Brothers, Pell and Trowbridge, and on one bill he is performing a "Tambourine Solo." He was the author of many popular songs, also. Late in the fifties there was a steamboat called *The Banjo*, with a troupe of minstrels to play the Mississippi River towns. Ben Cotton, Jim Woodruff, Frank Cordella and Joe Mairs were the principal members.

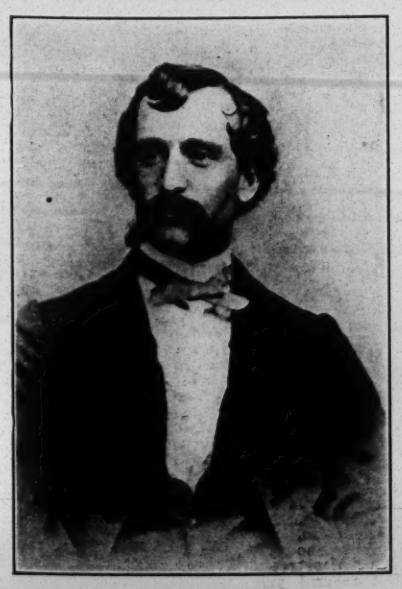
Charley White was a very prominent figure in the early days of minstrelsy, and was the manager of "White's Serenaders." He was located in two different places in the Bowery, 49 and 53. He introduced both Dan and Jerry Bryant to the public, and the great dancing negro boy, "Juba," also the two Diamonds, as there were two Master John Diamonds. Master Marks (Dick Carroll) began his career there also. Old Dan Emmett and Dick Sweeny were members of his company. "The Sable Brothers and Sisters" appeared in Convention Hall, Wooster Street, opposite the school, in 1847. "The Virginia Serenaders" were an institution in Philadelphia.

In this company Eph Horn first appeared with Jim Sanford as his *vis-a-vis* on the end as "bones." By the way, in the old days the bone player was the dandy coon of the troupe. He assumed the female character and appeared in the then famous "Lucy Long" specialty, or the "Cachuca" dance. Jerry Bryant was great in this delineation, and so was George N. Christy. Both were fine as the dusky belle "Lucy Long," at the soiree.

Some troupes introduced a wench in the first part circle, and called this person "*Miss Fanny.*" The best known and most popular one was, undoubtedly, "Master Floyd," Tom Moxley, of Baltimore. He was the whole show down South when he traveled with "Kunkel's Nightingale Minstrels." Everybody would ask for Master Floyd, and his "Lucy Long" was a great feature of the bill. With this troupe was: Harry Lehr, a fine comedian, and Wm. Penn Lehr.

Later on Nelse Seymour was one of the "Nightingales." John T. Ford, who managed the Holliday Street Theatre in Baltimore, Md., was the agent of this troupe. Late in the fifties Kunkel and Floyd left minstrelsy and managed the Richmond, Va., Theatre until the Civil War began. Ford until his decease managed the theatres in Baltimore. "Kunkel's Nightingales" were exceedingly popular down South, and, in fact, was regarded as the great Southern troupe.

George Kunkel was the basso of the Virginia Serenaders, who were located in the old Chestnut Street Theatre, Chestnut Street, above Sixth, Philadelphia. In this troupe, Eph Horn, Jim Sanford, Cool White, Tony Winnemore and others were exceedingly popular. It must be recollected that about this time the slavery agitation placed the Southern slaves prominently before the Northern public, and his sighs for freedom and his lost love sold into slavery to other cotton



J. EDWARD GREEN.

States, created a sympathy or romance, and made minstrelsy a little more attractive as the "under dog" in the then gathering controversies fanned by agitators, North and South.

The Campbells had a large poster announcing the "Campbells are coming." A few camels were on this poster, also several large bells, and the legend above them the "*Camp-Bells*" are coming. Luke West, Matt Peel and Joseph D. Murphy managed the best known Campbell Troupe. Luke West dying, left Matt Peel finally in possession of the trade mark. At one time W. W. Newcomb, Jack Herman, Max Zorer, Tom Briggs, Master T. J. Peel, Max Irwin, Mert Sexton, John Adams and Jack Huntley were of the "Campbells." Matt Peel died in 1859 and Mrs. Matt Peel continued the business, with J. H. Huntley as manager. For years they conducted a hotel at Catskill Landing and later at Mamaroneck, N. Y. Mrs. Matt Peel is still alive and a fine looking woman, active and lively as ever.

GUSTAVE BIDAUX.

About 1845 J. P. Ordway organized "Ordway's Aeolians" in Boston. Ordway kept a music store and was quite a composer. His "Twinkling Stars Are Laughing Love" and "Home Again" are popular to this day. About 1850 Ordway leased the Old Province House, opposite the Old South Church, on Washington Street, and, remodelling the interior, called it "Ordway Hall." He sat behind the black faced circle and performed upon the piano. Johnny Pell, Warren White, Jack Huntley, the Morris Brothers, Al. Jones, Edwin Kelly, Ambrose Thayer and others held forth until the Morris Brothers, Pell and Huntley began operations in 1857. Later Huntley retired, and J. T. Trowbridge became a partner.

This company also called themselves the "Cow-bell-o-gians," burlesquing the Swiss bell ringers, who had created a furore throughout the country, and especially in Boston. The minstrels performed tunes on the cowbells. After Pell's death the troupe became known as the "*Morris Brothers' Minstrels.*" It was with this troupe that Fred Wilson introduced the clog dance, for the *first time with a minstrel troupe.* Dick Sands, Tim Hayes, Dick Carroll and Ben Goldsmith introduced the clog dance with the minstrel troupes, also. For a long time, with the early troupes, the jig dancer was monarch of all he surveyed.

He posed about attired in a velvet coat, flashy, flowing necktie, glazed cap, tight pants, patent leather shoes, with old copper pennies fastened to the heels. He was the star of the troupe. If he signified his intention of quitting the show the entire troupe would almost upon their bended knees beg him to remain and not leave them to their fate. Without the champion jig dancer the minstrel show was a ship without a rudder.

Dick Sliter, John Diamond, "Juba" (a colored boy), Jim Sanford, Billy Birch, Pete Lane, Dick Carroll, Mickey Warren, Hank, the Mason; Tommy Peel, Joe Brown, Williams and a few others were the great jig dancers of the early troupes. The clog dancer finally displaced him and pulled him "off his pedestal."

Sam Sanford's Minstrels located in Philadelphia in 1853, corner of Twelfth and Chestnut Streets. Here he was burned out, and he took the Eleventh Street Opera House, which then (1855) was called Cartee's Lyceum. He continued there until 1862, when Carncross and Dixey's Minstrels began their career. With few changes of ownership the house finally passed under the control of Frank Dumont, who remained there until 1911, and then removed to the Museum, corner Ninth and Arch. This building was first intended to be a minstrel home for Carncross, Dixey and Simpson. After years of vicissitude it finally became the minstrel house it was first intended to be.

All the famous stars of minstrelsy appeared upon the stage of the old Eleventh Street Opera House during its great career. There as: George Christy, Cool White, Kelly and Leon, Billy Birch, Charley Backus, Dave Wambold, Archie Hughes, Sam Sanford, J. L. Carncross, E. F. Dixey, Ira Paine, Charles Campbell (Templeton), James W. Glenn, alto singer; Jim and Bill Budworth, Unsworth and Eugene, Billy Manning, Frank Moran, Lew Simmons, E. N. Slocum—Hughey Dougherty (for many years), Byron Christy, Sam Wells, Eph Horn, John Mulligan, W. W. Newcomb, Bobby Newcomb, Gustave Bideaux, the Buffalo Boys, George Charles, John Dudley, Sam Sharpley, Ben Cotton, Dick Sliter, Signor Rafael Abecco, Francis Wilson, Carroll Johnson, George Powers, Carl Schwicardi, a noted basso; Charles Henry, a tenor, and, in fact, everybody and anybody noted in minstrelsy, trod those historic boards.

In later years from its stage graduated Weber and Fields, Eddie Foy, Chauncey Olcott, Lew Dockstader, Press Eldridge, Tom Lewis, John C. Rice and many others now famous and prosperous.

When the Civil War began in 1861 there were numerous troupes traveling, more or less successful. Rumsey and Newcomb's Minstrels, Duprez, Carle, Shorey and Green's Minstrels, who changed to Duprez and Green, and later to Duprez and Benedict. There was Sam Sharpley's *Ironclads* and "Cal" Wagner's "*Pontoons.*" There was Skiff and Gaylord's Minstrels, organized by Johnny Steele (Coal Oil Johnny), who spent thousands buying hotels, diamonds, race horses, etc., etc., but the troupe long survived the spendthrift that organized it. There was George Christy's Minstrels, Arlington, Donniker, Kelly and Leon's Minstrels.

Lloyd's Minstrels was organized by Lloyd, the map man. He took all the famous stars of minstrelsy and promised them huge salaries. Among those he engaged were: Billy Birch, Charley Fox, Dave Wambold, Gustave Bideaux, Cool White and a number of others. Philo A. Clark was the agent. When the members of the troupe called for their salaries Lloyd sat at a table with a revolver and perhaps dared them to touch the money. He afterwards organized Lloyd & Bideaux's Minstrels, but their career was short. Dan Bryant publicly horsewhipped Lloyd on Broadway. Another short lived troupe was Anderson's Minstrels, of Boston, which started in as opposition to the Morris Brothers.

THE CLIPPER at the time predicted an early dissolution, and the collapse came as predicted. The fancy salaries and the gathering of so many minstrel stars settled the venture.

In the middle fifties Perham's company were located at 663 Broadway. Perham tried the gift business to attract crowds. Those who did not draw prizes (and they were in the majority) denounced the swindle, and Brother Perham's gift minstrels fell by the wayside. W. W. Newcomb tried the gift "entreprise" to revive his business while located in Wood's Theatre, Cincinnati, and he, too, met with disaster. Up to 1864 were

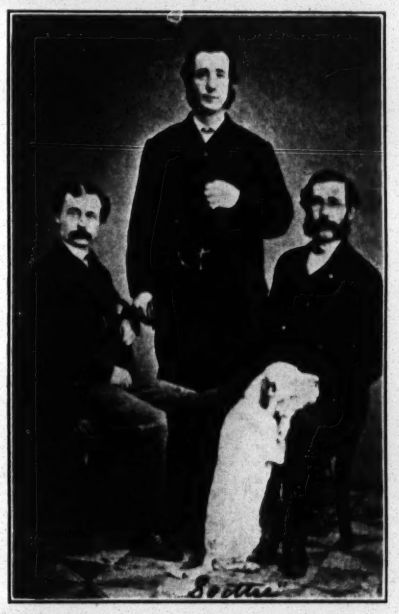
HARRY STANWOOD.

the golden days of minstrelsy—as a picture of negro life in the South. With the end of the war or emancipation of the slaves, the negro lost his pathetic or attractive position as an object of interest. The draft riots in New York were levelled at the negro.

The slave songs and other bits of negro life underwent a great change, and minstrelsy had to be practically renovated on different lines—but it was still as amusing, and the war songs and home ballads superseded the slave songs. We saw the negro in a new light, and important innovations were made in the way of special acts or more attention paid to the singing and instrumentations.

Duprez's company first introduced the four end-men—namely: Lew Benedict, Hughey Dougherty, Charley Reynolds and Charley Gleason.

From the early troupes comprising four or five performers, the minstrel troupes gradually grew larger until some of them would announce in bold type on posters and bill "*Ten star performers*"—and when a troupe announced "fourteen star performers" other managers would shake their heads and predict an early "burst up" or give them about two weeks to live. Once the slave or negro of the South lost his "drawing powers" or attractive position, something had to be done to keep minstrelsy before the public just as entertaining as ever.



HAYWARD, BROWN and EUSTIS.

In 1859, the "variety" entertainment became quite popular in New York, and halls formerly used by minstrel companies were leased for variety shows, notably 663 Broadway (Mozart Hall), where Perham's troupe had been located. This was called *The Canterbury Music Hall.*

The Chinese Assembly Rooms, 539 Broadway, was also given over to variety entertainments. When 663 burned out Fox and Curran took 585 Broadway (built by the Buckleys), and called it the New Canterbury. Most of the minstrel performers were drawn into this new form of entertainment. Then 444 became the American Music Hall. Here Charley White, Lew Simmons, Bob Hart, Harry Leslie, Tony Pastor, Billy Arlington and all the noted minstrels, appeared. At the other houses, Tony Hernandez, Moffit and Bartholomeu, Andy Leavitt, Dan Gardner, Dick Sands, Mike McKenna. During the war the pretty waiter girls flourished in most of the variety places. Old timers will probably remember "The Dew Drop In" and the "Art Union." It was while performing in the "Art Union" (1861) that Daddy Rice was taken ill, and in a few days died, lamented by the whole minstrel profession.

Some grand troupes flourished after the war, on different lines, of course. The crude songs of the slaves had been laid aside for ballads of home and mother. New posters and ideas came forth. Troupes were augmented. Fortunes were made even after the negro was no longer a trump card as in former years. Many troupes would meet on the New York Central Railroad, some coming in as others were going out of a town. Everybody had money, and all were prospering. Several troupes were located at the same time in New York City. Wood's, Bryant's, San Francisco Minstrels, Sharpley & Cotton, and late in 1866 Kelly & Leon joined the throng.

From time to time dwarfs have appeared with the troupes and excited attention, notably Japanese Tommy, a colored dwarf, who was quite funny as a "prima donna," and in the "Essence of Old Virginny," Bryant's Minstrels had another dwarf, called "Little Mac."

After the war Jack Haverly began to loom up as a minstrel manager. He managed "Cal Wagner's Minstrels" for a while, then the first Haverly Minstrels. In later years he organized the "Forty, Count Them, Forty," went to England with them, and then began the gradual disintegration. Imitators had organized large troupes, and the novelty was done as a big money maker. The old time troupes and most of the old timers have passed away, and with them the real negro burlesque and mannerisms with the broad dialect. Their mantle has not fallen on the shoulders of many of the present generation.

Fortunes are still gathered in by such clever men as Al. G. Fields, Neil O'Brien, George Evans, Lew Dockstader, Geo. H. Primrose, John W. Vogel, J. A. Coburn and Guy Brothers. These still uphold the banner of minstrelsy, and do a land office business, especially in the South.

With closed eyes, musingly, I see the great procession of the early minstrels passing by. The great and famous men of those days, each and every one a grand artist in his line.

The Photos from which above cuts are made are in THE CLIPPER *collection.*

A FAMOUS CIRCUS CLOWN.

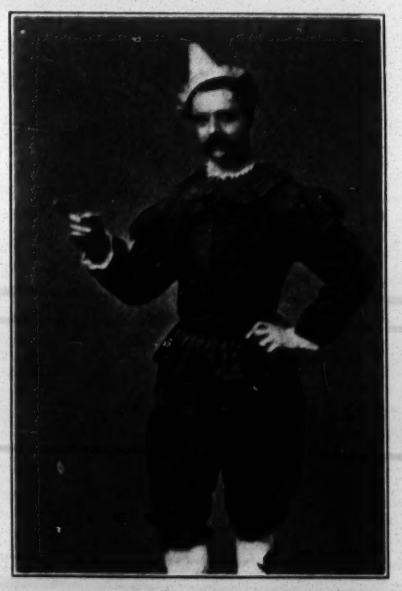
BY TOWNSEND WALSH.

One of the wittiest and most original of the old-time circus jesters was Johnny Patterson, the self styled "Rambler from Clare," who was a true son of the "Land of the Shamrock" and racy of the old sod. He was not a tumbling clown, a knockabout, or a pantomimic buffoon; but he was a talking and singing jester who relied upon his fund of natural humor and glib gift of repartee to excite the hilarity of his listeners.

Patterson came to this country, direct from Ireland, about 1879, under contract to the Cooper & Bailey Great London Show, and after remaining one season with that organization he joined the forces of John B. Doris and toured for four seasons with the Doris Inter-Ocean Show. Although "blessed with the curse of conviviality"—as they say in Ireland, Patterson managed to accumulate a tidy sum out of his weekly wage, and with this he returned to his native land and bought a half interest in a small circus managed by a man named Keely.

The show was re-christened the Keely & Patterson Shows, and enjoyed deserved popularity, playing the small Irish towns and cities. After the death of his partner, Patterson married Mrs. Keely. He continued to delight his countrymen with his songs and witticisms until he was laid low with quick consumption after a brief illness. He died in August, 1889, at the small town of Tralee, in the South of Ireland, while the rain poured in torrents upon the canvas roof of the dressing tent. Despite the pleadings of his faithful wife he refused to be moved to the hotel or local hospital, declaring with the true circus spirit that if death was coming to meet him he would meet him "on the lot."

Johnny Patterson was one of the first clowns to impress himself on my juvenile memory. As a youngster I saw him with the Doris Show, and many years after I had an interesting talk about him with the late John B. Doris. What made Patterson so unique a figure among the clowns of his day was the spontaneity of his wit and his fresh and unconventional humor. He did not peddle around a stale bag of hackneyed jokes. Often, as Mr. Doris told me, he would bound into the ring and take the ringmaster by surprise with a batch of unpremeditated jokes that sprang from his Celtic imagination on the spur of the moment, and as fast as he could utter them. Possessed of a fine light baritone voice that would not have been amiss in romantic opera, he sang with excellent effect such songs of his own composition as "Bridget Donoghue," "The Rambler from Clare," "The Garden Where the Praties Grow" and "There Never Was a Coward Where the Shamrock Grows."



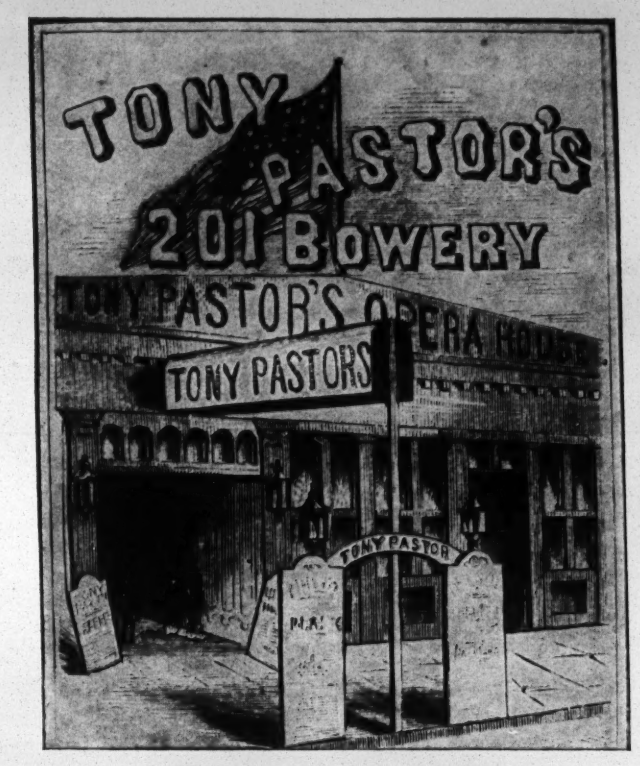
JOHNNY PATTERSON.
(Photo Loaned by Herbert S. Renton.)

Even when death was staring him in the face Patterson retained his flow of fun and philosophy. He was in very truth the Sir Lucius O'Trigger of the circus arena. The doctor who attended him in the dressing tent the night that he died, remarked: "Well Patterson, I'll be around and see you in the morning."

"Ah, yes, Doctor, you'll see me," said Johnny, "but will I see you?" The dying clown's words were prophetically true, for when the doctor came to the circus lot in the morning Johnny Patterson's eyes were closed in the eternal sleep.

THE DAYS OF TONY PASTOR.

BY AL. FOSTELL.



(Photo from Al. Fostell's Collection.)
TONY PASTOR'S OPERA HOUSE.
Opened July 31, 1865. The cradle of present day vaudeville. (Next July it will be fifty years.) After Pastor's it became Paul Falk's Volks Garden.

In reading Frank Dumont's beautiful and interesting article in the columns of THE CLIPPER a short while ago, in regards to the old-time minstrels who are still in existence, in and out of the profession, it gave me an idea. Why not look over the field of the old variety days—"The Days of Tony Pastor"—and see who of them were still in existence? Those of the sixties to the early eighties—the days of real show business.

I will begin at the foundation of the present-day vaudeville. In the good old days gone by, and never to return, it was called variety, the foundation-stone of which was laid by Tony Pastor, the Father of Vaudeville, at 199 and 201 Bowery, New York, July 31, 1865, and was called Tony Pastor's Opera House. Mr. Pastor was the first man to put into practice a theory, that of giving a clean performance, eliminating all objectionable and obscene language and action, so that the ladies and children could attend, and without offending the most fastidious.

Variety entertainments were given as far back as the eighteenth century, as I have a bill in my collection of 1723 of a variety entertainment given in England, consisting of singing, dancing, character impersonations, with musical accompaniment; rope walking, acrobatic feats, etc. I also have some bills of similar performances given in New York in the early '20s, and in Philadelphia in the early '30s. There were a number of concert gardens (now called cabarets) and free and easies running in New York in the '50s and '60s, which were frequented by men only, and from that rut Mr. Pastor (the father of them all) brought it up to a clean and respectable level, for men to bring their wives and daughters, without the fear of reproach. To Mr. Pastor also belongs the credit of organizing the first vaudeville road show, with which he went on tour every Summer, playing the leading theatres and opera houses, from New York to San Francisco. Mr. Pastor was also the first manager to import foreign talent. He brought over some of the most celebrated artists of the English music halls. The name of Tony Pastor signed to a contract was a sure guarantee, and his word was as good as a bond.

There are many to-day who miss him, and still in all, when he laid down his work, few of the writers of the daily press gave him credit to the title he so richly deserved, gained by years of struggle and toil, in cleaning up the variety shows of the free and easy days and bringing them to the present day level, so it would appeal to the better class of women and clean-minded men. And I hope to live to see the day that there will be a monument unveiled in honor of Antonio Pastor, the father of vaudeville.

The variety stage has been a grand school, from which some of our most prominent stars have graduated to the field of opera and drama, in the past and present. A few are still with us, but the majority have gone to the Great Beyond, and I won't be amiss to mention a few of those who rose to eminence from the variety stage to gain wealth and fame: Nat Goodwin, Henry E. Dixey, Lillian Russell, Francis Wilson, May Irwin, of the Irwin Sisters, May and Flo; Gus Williams, Tim Murphy, John W. Ransome, Lotta Crabtree, one of the richest women of the stage; Dave Warfield, Ward and Vokes, Joe Murphy, of "Kerry Gow" fame, the richest man of the stage; Sam Bernard, Fay Templeton, Weber and Fields, Montgomery and Stone, Willis P. Sweatman, the four Cohans, Sol Smith Russell, Geo. S. Knight, the Worrell Sisters, J. K. Emmett, Wm. J. Scanlon, of Scanlon and Cronin; Harrigan and Hart, and numerous others.

To begin with, of those who are still with us from the old variety school, are: Nick Norton, the dean of vaudeville, who has spent over fifty years of his life in the show world. Mr. Norton began his theatrical career in '63. His first love was the banjo, after which he took to the trapeze, which he discarded to join Gus Lee, a black face comedian. They opened in Toledo, and went to Cleveland, and after several weeks separated, Mr. Norton going to Buffalo to join Bill Emmett to do a double Dutch act as Norton and Emmett. They opened at Carr's Melodeon, on Main Street, Buffalo, the early part of 1864. They opened their act as two comedy Dutch soldiers, and sang for their song, "Going to Fight Mit Sigel." Then Emmett dressed, as a woman and Norton in Dutch. The sang "Shonny Smoker," and did an organ duet, and finished with a rough wooden shoe song and dance. The act was a tremendous hit. As they were the first Dutch team in the profession, which naturally created quite a sensation.

After playing all the leading variety theatres throughout the country, they separated, and Nick again took up juggling, and as Nicholas Norton, juggler and plate spinner, became famous, traveling with circuses in the Summer season as juggler and ring master, and in the Winter season played the halls. Later Bill Emmett became proprietor of the Academy of Music, in Chicago, one of the leading variety theatres in America. In '76 Mr. Norton became a full-fledged manager, and as performer and manager since then has managed the Academy of Music, the Coliseum, Wood's Museum, the Park Olympic, Epstein's and others, in Chicago; the Grand Opera House, Standard and Hyde & Behman's, in Brooklyn, where he was for a number of years. Mr. Norton is one of the most versatile persons the variety stage ever had, in any capacity. He was always earnest and dependable, and the place vaudeville holds to-day in the amusement world owes much to his hard work and untiring efforts to popularize it by eliminating from it everything that might offend. Mr. Norton for the past several years has been representing the Harris theatres in Pittsburgh and Detroit, and can be found at his desk in the United Booking Offices in New York, rain or shine.

Mr. Norton spends his vacation in Mt. Clemens, where he has a beautiful Summer home, and where he enjoys to reminisce with his friends. Long may he live to enjoy the fruits of his successful life of toil.

Another old stager, Sam K. Hodgdon, one of the pillars of the U. B. O., used to be a real trouper, 'way back, a whole show by himself, on the order of Comical Brown, a one man show, when the gutter snipes (as dogers of to-day were called in the early days), would read "Town Hall to Nite, Don't Fail to see that Comical Brown unload a Barrell of Fun. He will make a Hoss Laff. Come one, come all. Rain or Shine. Don't forget the date."

Cumings and Hines (Frank and Billy) began their career as a team in 1873. After their separation it became Hines and Blossom, and Frank Cumings joined Dick Mack, as Cumings and Mack. Cumings is at present working with his wife, as Cumings and Knight. Nat Blossom has settled on his farm in Kansas near Topeka. Billy Hines, who has of late been doing sketches with his clever wife, Daisy Remington, and I am pleased to state that they are comfortably situated in their own beautiful home in Harrison, N. Y. Danny Mann, that clever portrayor of the Down East Farmer, one of the most natural in his line in the profession, plays the circuits with his wife during the Winter months, and from early Spring till late in Fall, Dan and Dolly can be found on their farm (Mandyland Springs), Bellgrade Lake, Me., between Oakland and Waterville. Ed. Martin, formerly Martin and Londsdale, character sketch artist, has at present charge of the door at the Majestic Theatre, Boston, Mass. Minnie Dupree, the clever dancer, is still there with her clogs, now Eckel and Dupree.

John Saunders, formerly of Saunders and Dean, has drifted into the legitimate. With his wife, Rena Saunders, are this season with the "Polly of the Circus" Co.

Frank D. Baker, of the old team of Fox and Baker, comedian and banjoist, under his right name of Marlow, is conducting a furniture store in Chelsea, Mass.

Master Martin, that clever all 'round comedian, pantomimist and knockabout song and dance artist, the only survivor of the Big Four, Smith, Waldron, Morton and Martin, has become a feature screen actor with a New York film company. His early variety school training stands in well at this time. Ed. M. Favor, of the team of Favor and Shields, "The Lackawanna Spooners," has been working with his wife, Edith St. Clair, for years, in "A Box of Cash" and other musical comedies.

W. E. (JUDGE) HORTON, AL. FOSTELL, GEORGE GALE (Of Clipper Quartette).

Dick Boniface, of the old team of Boniface and Ennis, "The Min from Cincible Park," has for years been holding a prominent position in the custom house in New York, but occasionally gets the footlight fever. The three Milo brothers, John, James and Francis, a clever acrobatic trio, formerly of the Goodwin and Milo Bros.' Circus, have quit the game. John and Jim are settled in Boston, and Francis holds a position in the Charlestown Navy Yard. Harrington and Johnson, a well known song and dance team, who later, with their own show, the Harrington, Johnson, Booker and Leigh Combination, toured the country. The former team are still here. Jack Harrington of late years has been appearing in musical comedies, and A. J. Johnson, as Rev. Johnson, has been preaching the gospel for a number of years near Harrisburgh.

Filson and Erroll have settled down in Los Angeles, where Al. Filson has become a real estate broker.

W. E. (Judge) Horton, actor, author, musician, agent and manager, and only survivor of the opening of Tony Pastor's Opera House, where the present day vaudeville originated, 199 and 201 Bowery, which opened July 31, 1865. After his return from the war as drummer boy in the Veteran Hawkins Zouave Regiment, he went back to the stage, and later doubled with Bobby Jones, who after became one of that favorite team of Sheehan and Jones, "The Ash Barrel Inspectors." Horton and Jones took their dancing lessons from the famous John Bogan, teacher of dancing and banjo of those days, and one of THE CLIPPER'S most faithful advertisers. The Judge had been with such shows as Tony Pastor's, Pat Rooney's, the Comedy Four, Murphy-Shannon, Murphy and Mack, and many minstrel organizations. He has left two beautiful monuments to the theatrical world for future generations in the form of two interesting books, of which he is the author, which have become very rare among theatrical collectors. One, "Driftwood of the Stage," and the other, "About Stage Folks." The Judge is still very much in evidence, and can be seen every day, rain or shine, at the Hotel Berghoff, Detroit, where he greets and welcomes all his old-time friends of the profession from all branches of the show world with that good natured smile that never wears off, and a welcome right from the heart, and what he doesn't know of the good old variety days isn't worth knowing. An ornament to the profession—long may he live.

A few others who have settled in and near Detroit: Hugo Lowande, the strong man, and John Donaldson, the cannon ball tosser; Lillie White, a clever serio-comic, former wife of Chas. O. White, has settled in Mt. Clemens; Addie Le Brun, song and dance artist, a great favorite at Tony Pastor's Bowery Opera House, is retired in Detroit; De Witt Cooke, the well known and clever club manipulator, is proprietor of the cigar and souvenir stands in the Clementine Hotel, in Mt. Clemens.

Sadie, of the old time black face team of Billy and Sadie Hasson, has also settled in Mt. Clemens. E. S. Goodwin, of the old Volk's Garden, on the Bowery, formerly Pastor's, where Harry Miner began his career, is living in retirement in Mt. Clair, N. J. Tom Bollas, the oldest living Dutch comedian, is settled down to a simple life in Flushing, L. I. Mike Nibbe, of the old team of Hettinger and Nibbe, and later Campbell and Nibbe, is still delivering the goods, with his wife, as Nibbe and Bordeaux. They have a beautiful home in Chicago, with a hennery on the side. No cold storage eggs for Mike.

Charley West, of Musical Moke days, formerly Bryant and West, and later Sharpley and West, is retired and living on Easy Street on the East Side in New York, where he collects his own rent. Ada Boswell, of the famous Boshell Family, has been with repertoire shows for years. "Naoni," the old time clever juggler and plate manipulator, who was so fortunate in capturing the capital prize in the New Orleans lottery in 1882, while with the Barlow, Wilson, Primrose and West's Minstrels, a short while after the Fostell and Naoni variety troupe dissolved in New Orleans. Mr. Noani, now N. Taylor, has become a wealthy real estate owner and broker in Los Angeles. Jessie Boyd, formerly Dave Oaks and Boyd, for a number of years at Pastor's, and later Cook, Oaks and Boyd, is retired in New York. El Nino Eddie, the dean of the high wire, who, back in the fifties, was known as the child wonder of the bounding tight rope, is still bounding and turning somersaults in the air. Charley Edwards, of the clever Dutch singing team of Clark and Edwards, has settled down in Chicago. That clever and versatile little lady, Ada Wray, former wife of that Harrigan and Hart favorite comedian, Johnny Wild, who did serio-comic and banjo turns at Tony Pastor's in '70, has settled down in Troy, N. Y.

John Burton began his career with the well known Holman Opera troupe, in '65, composed of Mr. and Mrs. Holman, Sallie, Julia, Allie and Bennie; Allie is the only survivor of the family, a drummer in London, Can. Wm. H. Crane made his debut with this same company. John Burton, after leaving the company, joined his brother, and as the Burton Bros., John and Clarence, in a double banjo, song and dance, until '74, when John joined his wife in a black face singing and comedy banjo act, as John and Lottie Burton, and are at present touring the West. They spend their Summers on their farm and orchard, near Fennville, Mich. Dora Hart, the clever songstress, is managing a furnished rooming house, in Washington.

J. M. (Circus Jim) Leishman, old time black face song and dance man and banjoist of the '70s, later identified with Tom Galvin, a clever clog and soft shoe dancer, is at present located in Detroit. Andy Adams, the Dutch comedian, is still at it, as Andy and Jennie Adams. Chicago is their home, where they own a nice place at Oak Park. Bill Goldie, the Musical Moke of old, is still picking the banjo, when away from his farm, at Wendell, Mass. Jennie Lamont, of the one time clever and favorite Lamont Trio, gymnasts, is as spry as ever, has been with Chauncey Olcott's shows for a number of years, playing the leading character parts. She makes the big village her home.

John Phillips, of Phillips and White, as the Albany Boys, began their career in '68, at Trumble's Opera House, in Albany, in a blackface song and dance and clog, in the concert hall scene in "The Lottery of Life," after which Master Petitt joined them, and as Phillips, Petitte and White, joined McLear Bros.' Star Aggregation, in a triple clog, one of the first, which created a sensation. The following season Geo. Turner joined them in a four clog. After they separated Phillips joined Frank Hawley. In '74 he joined his brother, Charlie, and worked together for a number of years, and later, as the Phillips Bros., Nina Bach and Grace Sherwood (of the Sherwood Sisters) as the Novelty Four, joined Pastor's stock, at the Metropolitan Theatre, 585 and 587 Broadway, and the following season went out with Pastor's road show, of which Dick Fitzgerald was manager, and the four famous Nautch dancers were the feature. After John left the four he later, at different times, worked with Chas. W. Young, R. G. Knowles and Charley Frey, after which he went to Boston and for fifteen years, between the Howard and Bowdoin Square, was in stock as comedian, after which he joined Al. G. Field's Minstrels as principal comedian, and the following season he joined Frank Dumont's Minstrels, in Philadelphia, for a season, and since then he has been working with his clever little wife, Ida Bergen, in a sketch. They spend their Summers on their farm at Cherry Vale Drive, East Jordan, Mich., where they own the Montmorency Bungalow.

Fred Wenzel, of the old Dutch and Irish team of Wenzel and Barton, and later Wenzel and Morris, who for many years were with "Peck's Bad Boy" Co., as the German grocer and Irish policeman, still does the vaudeville in the Winter, and during the Summer months you can find Fred sitting behind his desk taking in the quarters and halves at his boat and bathing pavilion, which fronts on Flushing Bay, L. I. Fred says, I should worry while I have for a neighbor Jim Dixon, formerly of Dixon and Lang, who owns a nice cottage there and a beautiful steam launch tied at his dock at the foot of his grounds, and during the Summer enjoys taking his friends out on fishing and crabbing excursions. Barry and Bannon, one of the old time favorite Irish character teams, are still on the globe.

James L. Barry has for years been the business representative of the Actors' Union, at 8 Union Square, while his partner, Bannon, is still playing the big time. The past few seasons he has been featuring his hilarious creation, "The Battle of Too Soon."

Cliff Ryland, of that well known team of comedians and dancers, Sweeney and Ryland, has settled in England, where he has been a favorite for years. Has sent over to America his offspring, Laddy Cliff, an exceptionally clever singing and dancing comedian, who, at the present time is creating quite a sensation over the United time. Another of the old variety days, Harry Blake, of that favorite comedy team of Harry and Flora Blake (the original Two Bees), has become a top notcher single turn on t'other side. He makes his home in Harlesden, Eng., where he owns a beautiful villa, "The Hiawatha." Joe Cheevers, of the well known favorite team of Cheevers and Kennedy, "The Buffalo Boys," who, a short while ago returned from England after the war started, has been for years a great favorite in Europe, is at present doing a comedy sketch with his wife. Dutch Daly and his concertina, who for years has been in Europe, is still holding his own.

CHEEVER. KENNEDAY. WEST. MAJOR BURK.

This reproduction of picture taken in Liverpool, Eng., July 4, 1876, shows Cheever and Kenneday American song and dance artists (well known as the Buffalo Boys), engaged at the Star Music Hall, Liverpool, Eng.; Mr. West, their business manager, and Major Burk, lightning musket and bayonet drill act, with Hague's Minstrels, Liverpool, Eng.

(Contributed by Major Burk for the Christmas Number of THE NEW YORK CLIPPER.)

Can you remember the Wonderful Majiltons, Charles, Frank and Marie, who created such a furore in the "Black Crook" during its long run at Niblo's Garden, in New York, in their grand act, "Diabolique," eccentric leg mania dancers, the first to introduce an act of that kind in America. After their long run at Niblo's they played the leading variety theatres, and later toured the country with their own show, an eccentric musical comedy specialty, "Around the Clock," after which they brought out "Harrago" and "Gabriel Grub." Frank Majilton later left his brother and sister to do a single eccentric comedy juggling act, which he did for a number of years, and with it had a run of over a year at the Eden Musee, New York. The three Majiltons are at present in England in a big musical comedy act.

Ed. Lang, of Lang and Rosa, has a theatrical agency in Los Angeles, and Viola Rosa is the owner of a large hotel in San Antonio, where she makes her home. Mason and Titus were in Val Love's Theatre Comique Orchestra, in Kansas City, in '78 and '79, after which they joined the Dan Rice Floating Theatre, the first boat show to give a show. Aboard the boat they did a double shadowgraph act, which was a big novelty, as they were one of the first to do a double act of that kind, and they both played in band and orchestra. Frank Titus, who after became known as Frank La Tona, in a single musical act, is still at it. He makes his home in Jackson, Mich. Geo. Wilson, of Barlow, Wilson and Primrose & West, began his career at Welch's Theatre Comique, Detroit, in '65. He is this season back with his old partner, Geo. Primrose, and touring the States with their own Primrose & Wilson Minstrels. Charley Orville, another Detroit boy, who began at Welch's Theatre Comique in the early '70s, in a trapeze act, is still in the ring as Orville and Frank, in a wonderful gymnastic balancing act, which is playing the good time. Charles makes his home in Brooklyn.

Charles Osborn, of the Osborns, Chas. and Minnie, has become a favorite movie actor with one of the New York film companies, he also resides in Brooklyn. Clark Hillyer, of the old musical team of Hillyer and Ballinger, still acts out. His home is in Bensonhurst, where he owns a fine cottage. Andy Amann, the well known character comedian, is still in the lime light in a clever comedy character skit, with Miss Hartley, and when the weather gets above blood heat Andy hikes to his quiet home on his farm, near Cos Cobb, Conn. Will Vidocq and Frank Evans are doing a black face singing and talking act. Vidocq, formerly with Lottie Gilson, and later Haines and Vidocq. Franklin and Marlow have settled down in Allegheny, and opened a bird and animal pet store. Bill says it beats trouping. All Dotty does is watch the cash register. Sidney J. Eustin, of that one time well known team of burlesque comedians, Flynn and Eustin, has turned to a Christian Science doctor, in Chicago.

Matt Flynn's wife, Mlle. Zittella, the clever male impersonator, has retired and settled in Brooklyn. Dick Hume, the well known comedian of the old song and dance team of Hume and Barry, after which it was Thatcher and Hume, and then Hume and Lindsey. John Barry is now one of the Four Huntings. Jennie Lindsey has settled in Brooklyn, and Dick Hume has of late been out with musical comedies.

Maggie Cline, of "Throw Him Down McClusky" fame, needs no introduction or any comments, as she is still holding her own as in the days of yore. Makes her home in Red Bank, N. J. Carrie and Aggie La Varnie are still here. Aggie is managing a furnished room house in Chicago, and Carrie, late Mrs. Sid France, is doing an act with her son, young Sid France. Dora Bishop, one of the oldest of the serio comics living, is also managing a rooming house in Chicago. Latta, of the old time Irish team of Lynch and Latta, "The Tad and the Cop," has risen from the stage cop to a real policeman, and for years has been doing duty in Niles, O. Crumley, of Crumley and De Forest, of the old blackface song and dance punch in the jaw team, is in business in Boston.

Gibson and Binney, those two clever dancers, who danced their way into the variety business in the early '70s, are still here. Gibson has settled in Boston, and Frank Binney has been working with his wife for years as Binney and Chapman. Prof. Fredericks, the well known magician and illusionist, has been at it up to a few years ago, since the '70s, has settled on his farm outside of Concord, N. H. Andy Collum, the black face comedian and banjoist, who goes back to the later '60s, is managing a pool room in Delanco, N. J., with a farm on the side.

Billy (Monk) Robinson, the old black face comedian, has settled in Chicago. Mike Kelley, of the old team of Kelley and Murphy, the first to do a boxing act in vaudeville, has a position in the Yonkers Hospital.

Arthur Christie, of the well known team of the Christie Bros., has been in the legitimate for a number of years. Matt Green, of Green and Rowe, one of the first to do a double contortion act of their kind, is still doing the frog on the tomato can. Joe Hayden, of Gerrin and Hayden of old, is doing an act with his talented daughter, as Joe and Ollie Hayden. Frank Gerrin is managing a picture house in Minneapolis. Lou Sanford, the one time favorite serio-comic artist, is residing in New York. Charley King, the old time banjo comedian, has settled in Milwaukee, with his red vest. Matt Wheeler has settled in Philadelphia. Two clever droll comedians, Sam and Wash Dreane, from Drainsville, are both going it single now. John P. (Deafy) Carroll, of the old team of Carroll and Verona, has of late years been following the fairs through the West and South, has charge of the concessions. Prof. A. J. Martyne, the clever character impersonator and humorist on the Sol Smith Russell order, is still holding his own and more than making good. He makes Detroit his home. Beeson and Fox, who did "Cloe's Wedding Day" quite some moons back, are still in the front. Fox is managing tabloids down through Texas. Tom Beeson, father of that clever dancer, Lulu Beeson, this season produced Burr-Theatre, Detroit, and is now with one of Hugh Shutt's shows.

Little Will H. Mack, the only survivor of the Muldoon Quartette (Wills, Mack, Harris and Green), made his first appearance in '70 with Jim McIntyre, in Kate Putnam's Co. Will has been managing one of the Harris houses in Pittsburgh.

Do you remember Florence Bindley when it was Prof. and Baby Bindley, the musical prodigy? What a clever little artist, and is still keeping up her reputation. She starred for a number of years in "The Street Singer," but has gone back to her first love, vaudeville.

Holmes and Waldron are still intact in their high class comedy musical skit. James Coyne, of the Coyne Bros., is still the same old rube he was years ago. The Clipper Quartette are the only four act of old who are still in the land of living (Ward, Gale, Campbell and Howard). Frank T. (Pop) Ward, for years Ward and Curran; Jim, "The Judge;" Geo. Gale, the silver toned tenor, has quit the glare of the footlights this past season and gone in the cigar business at 52 Grand River Avenue, Detroit. Geo. F. Campbell has a fruit and vegetable stand in the new market in Newark, and Frank Howard is managing a cafe in Hoboken Heights, N. J.

Who can forget of the old time theatregoers, of the antics of that versatile, clever Carroll Family. Mr. and Mrs. R. M. Carroll, Master Edwin, the General and little Dick, in their comedy sketches, "The McFaddens" and the "Italian Padrone." The two survivors, R. M. (Dick) Carroll Sr. and Jr. Dick Carroll Sr. began his career as Master Marks, as a dancer, back in the '40s, and later became famous through his character song, "Me Father Sould Charcoal and That Was the Cause of It." He has retired and is residing in Jersey City. R. M. Carroll Jr. (the little Dick) has for a number of years been the principal comedian in the Whitney Opera Co., but this season is back in vaudeville. Joe Allen, of the old team of Leggett and Allen, pedestal clog dancers, and later with his wife, as Mr. and Mrs. Joe Allen, did a singing act, has settled on his farm near Jackson, Mich.

Chas. O. and Gertie Seamon are still living, the latter retired in Pittsburgh. Edna Vidocq, formerly John and Edna, now of Gordon and Vidocq, is settled in Cleveland, where Mr. Gordon holds a position in the Post Office. Tom Stirk, of the Stirk Family of bicycle riders, has an athletic school in Boston. J. P. Sullivan, formerly of Sullivan and Cronin, is with the Fiske O'Hara Co.; Bill Cronin later was of the team of Scanlon and Cronin, who became famous in "Life in a Tenement House."

Wm. J. Scanlon gained a world-wide reputation in his great song hits of "Peek-a-Boo" and "My Molly Oh." Fox and Ward, the record minstrel and vaudeville team of the world, who began their career as a team in January, 1868, at Woods' Theatre, Cincinnati, with the Worrell Sisters, in "The Field of the Cloth of Gold," in which they introduced their silver statue clog, and the same season introduced their marble pedestal clog, which created quite a sensation, after which they joined Duprez & Benedict Minstrels, and with them went to the Coast, the first minstrel organization to travel over the Union Pacific Railroad. Frank Dumont was manager, and since then they have been with most all of the leading minstrel and vaudeville companies, besides at different times having their own company. Previous to '68 Joe Fox was with A. J. Atkinson, who is at present managing a large furniture establishment in New York City. Fox and Ward are touring in the South on their forty-seventh lap as company partners, and still making good. Certainly a wonderful record.

Another record team of the good old variety days—Jeppe and Fanny Delano, who were with the famous Peak Family of Bell Ringers back in the early sixties, and later with the Berger Family, of which Sol Smith Russell was a member; after which they toured the country with most all the leading variety and musical comedy companies on the road at that time, and what favorites they were for years with the Tony Pastor's road shows and all the leading variety theatres from Maine to 'Frisco, and at different times had out their own shows. I can see them now in their neat and classy song and dance—the quintessence of refinement, and beau ideal fashion plates of the vaudeville stage. They have settled down to the simple life in their own beautiful home, built for two, in Niles, Mich., where they live like two peas in a pod, to enjoy the real comforts of home life. Flora Moore wrote them a short while ago: "God bless you, my children. May you both enjoy health, live long and prosper."

Of the original Six Berger Family of bell ringers and musicians, who later gained a world-wide reputation, were originally brought out by the Peak Family, were composed of Fred, Henry, Bernard, Anna, Louisa and Elta. Fred, Anna and Elta are still alive. Fred Berger is at present manager of the Columbia Theatre, in Washington, D. C., where his sister, Anna, lives in retirement. His sister Elta is retired and lives in Jackson, Mich. Dick Gorman, with Charley Sutton, did a black face song and dance and shower clog in '69 with the Arlington Minstrels.

After several years they separated, and it became Gorman and Romer. Sutton, now of the team of Bunt and Rudd, joined Mor-

ARMOND WRIGHT and HENRIETTA LANE

IN A

TERPSICHOREAN COCKTAIL

TOURING PANTAGES CIRCUIT

MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS

ton, formerly Walters and Morton. In '77 Dick Gorman joined Dan Collyer and went to England, where they were a big success in a quick change act from white to black and black to white face. They were the first team to do an act of that kind. After they played all the leading halls in Europe they returned to America, after which Dick Gorman starred for a number of years in Frank Dumont's successful comedy drama, "Conrad; or, the Hand of a Friend," in which Mr. Gorman impersonated a number of different characters which was a big success. He later joined Den Howe, in a vaudeville act. After their separation he appeared in different Broadway productions, and later went to Australia with Andrew Mack, and toured through Australia and New Zealand, and since his return to America has been in vaudeville, in a comedy character sketch, with Nellie Bell. Dan Collyer has retired and settled on his farm on Long Island. The *Baltic*, or which Gorman and Collyer returned from England, was in charge of Capt. Smith, who went down on the ill-fated *Titanic*. Frank Herbert, of the Three Herbert Bros., clever gymnasts, late of Caron and Herbert, is residing in Fair Haven. Of Blocksom and Burns, Blocksom is at Fair Haven, while Burns at last account was in England. Annie Hart, another one of the old-time favorites, who made the Mulligan Guards Chowder Party popular, is appearing this season with the Gay Morning Glories.

Lidia Gardner, a clever singer and dancer, who became identified with early burlesque shows, is retired in New York. Lon, of Bill and Lon Hale, two of America's greatest dancers, is the master mechanic in the Kansas City Fire Department. Charles Hoey, a well known club swinger in the '70s, has settled in the drug business in Natic, Mass. Molly Thompson, the talented daughter of Johnny Thompson, of Thompson's "On Hand" fame, is living in retirement in Mt. Vernon, N. Y., while her father, Johnny Thompson, of the old song and dance team of Thompson and Kerns, back in '70, is still on the road in a one man show, "Ninety Minutes Around the World." Sophie Worrell, of the one time great favorites, the Worrell Sisters, Sophie, Irene and Jennie, who became the wife of George S. Knight, one of the best of German comedians, is retired and resides in Lima, O. John C. Rice, another one of the old variety day favorite song and dance men, of the well known team of Griffin and Rice, has, for years, been doing sketches with his clever wife, Sally Cohan. They make their home in Mt. ernon.

Gus Williams, the dean of German comedians, known in the early days as the German Star Comique, I believe, began his career right after the War of the Rebellion, with the Ashton Comedy Company. After he had left the Eighty-fourth Indiana Volunteer Infantry, and up until the '80s, he played in vaudeville and traveled with different road shows. Was with Tony Pastor for years. In the '80s he starred for a number of years in "Captain Mishler" and "Oh, What a Night," which were a big success, and added fame and wealth to his already successful career. After he left the legitimate he returned to vaudeville, and is still in harness. He has a beautiful home in Yonkers, N. Y., which he enjoys when off the road with his friends and comrades of his G. A. R. Post, of which he is an enthusiastic member. Amelia, of the Gorenflo Sisters, Amelia and Marie, who were great favorites at Pastor's Broadway Theatre in the '70s and '80s, is residing in New York. Harry McAvoy, of the old favorite sketch team of McAvoy and Rogers, has for the past several seasons been in burlesque. Jennie Hughes, a great favorite serio-comic in the early days, is living in retirement in Bridgeport, Conn.

Master Haney, of the Big Four and a Half, and little Jennie, is still pounding the boards, as clever as of yore. Harry Bryant, the oldest living ventriloquist, is living in Boston, in retirement. Luigi Dell Oro, the musical wonder and one man band, and the original Little Alright, are still before the public. Charley Diamond, the Milanese minstrel, who has been singing and dancing with his harp since the '70s, is still the same Diamond, with the same sparkle as in the days of old.

Charley Saunders, of the old team of Saunders and Ryan, later Saunders and Lessinger, and after McVickers and Saunders, has for years been with Gus Hill's musical comedies, is this season with Hill's "Mutt and Jeff" Co. Chas. whiles away his time when off the road, in his cosy home, in Richmond Hill, L. I. Ned Ryan, after leaving Saunders, became the well known Dutch team of Clooney and Ryan. Ned is managing a cafe in Bridgeport. Ryan, after he separated from Clooney, joined Ed. Rogers, who is at present in burlesque. Lessinger later became the team of Moore and Lessinger. Buck Schaffer, of the old wench team of Schaffer and Blakely, is with one of Gus Hill's comedies.

John Healy, formerly of John and Nellie Healy, has for a number of years been principal comedian with the Al. G. Field's Minstrels, while his wife is living in retirement in Brooklyn. James Lowery, of the old team of Lowery and Hanley, has of late years been manager of his Jacobs and Lowery's Burlesque Show. Harry Orendorf, of Orendorf and McDonald, and later Orendorf and Cummings, of the team of Delehanty and Cummings, of Delehanty and Hengler fame, is at present manager of the Orpheum, in 'Frisco. Charley McDonald, who later became Hefferon and McDonald, and after that Donovan and McDonald, Charles is still trooping, and James B. Donovan, the King of Ireland, formerly of the old team of Donovan and Albright, is now Donovan and Lee.

Of the Olympian Quartette, Keough, Sullivan, Mack and Randall, the former three are still in existence. Bill Courtright, that old time favorite black face comedian, who gained a world-wide reputation with his song and dance of "Fleury Ana John," began his career some forty-five years ago with the Wilson Bros.' Circus, is at present with the Reliance Moving Picture Co. at Hollywood, Cal., as principal comedian.

Harry Booker, of the old team of Canfield and Booker, is doing a single character singing and dancing turn. Harry is fixed for the rainy days. He makes his home in Bayonne, N. J. That favorite little team of old, Kelley and Bertha, are still together doing sketches. Of the Four-in-Hand, Talbot, Mayo, Sheehan and McDermott, two are in existence, Jack Sheehan, who has charge of a theatre door in Brooklyn. Harry Talbot is also located in Brooklyn, where he has been on the police force for a number of years.

Amy, of John and Amy Tudor, is settled in Denver. Dolph and Susie Levino are still doing a cartoon sketch. John Haslam, the original Young America, who was one of the Hernandez Troupe back in '70 is living in retirement. Dave Conroy, the only survivor of the Four Shamrocks—Conroy, Daly and the Webster Bros.—is with one of Gus Hill's musical comedies. John Russell, of the old-time, well-known and favorite character artists, the Russell Bros., who of late years starred in their comedy drama, "The Female Detective," has retired and settled in Brooklyn. John was originally one of the Three Devere Bros.

Pete Shaw, a clever female impersonator of the old school, and a New York favorite, is managing a rooming house in Philadelphia. Hanley, formerly one of the Hanley Bros., and of late years as Hanley and Jarvis, are still meeting with success in a singing and talking act. Delmore and Wilson, that talented, neat, song and dance team, who became great favorites both here, in Europe and South Africa, and for a number of years traveled with the leading variety and minstrel companies, and with their own show starred in a comedy drama, are still in the land of sunshine. Len Delmore has been managing one of the Reno's shows, and the ever smiling and congenial Fred Wilson is satisfied in playing a leading character part in a Broadway production. Fred and Len spend their Summers at Rockaway, where they both own several villas and bungalows galore.

Charley Rentz, that clever black face comedian, holds a position in the Portsmouth, Va., Navy Yard, and on the side still dabbles in the show business. Imogene Schofield, one of the oldtime favorite serio-comics, has changed her name to Mrs. Smith and settled down to a simple life in Norfolk, Va., and for a neighbor across the river at Phoebus, Va., lives that old time clever character artist, Carrie Monroe, now Mrs. Terry, where she owns and manages the Terry Hotel, and also a florist establishment, with horses, carriages and autos at her command.

Larry Smith, of the old team of Smith and Butler, has for a number of years been a great favorite with burlesque shows, and for a side partner he has the clever character comedian, Charley Douglas, and when they get in action they make them take notice. Another of the Yerman comedians, little Yonny Weber, has for years been the leading comedian with the Rose Sydell Shows.

Tim Cronin, of that well known quartette of singers, dancers and comedians, the Four Aces—Lester, Allen, Tierney and Cronin—is going it single handed. Bob Richmond, of the Four Comets, after an absence of several years, has again broke in to the game. Jim Haley, of the old team of Haley and Flynn (who were originally the Flynn Bros.) did a knockabout song and dance in the '70s, has for a number of years been an officer at the Redfield Baseball Park, in Cincinnati. Frank Chase, the old time comedian, has settled in the grocery business in Lynn, Mass. Josie and Kitty Love, of the Horseshoe Four (Frank B. Carr, James Quinlan and the Love Sisters), are still here. Josie has settled in Cincinnati, and occasionally breaks into vaudeville. Kitty has married and settled on her farm near Buffalo.

Warren and Mills, a one-time clever man and woman Dutch act, are still on the globe. Tommy Warren has become a bricklayer in Philadelphia, and Harry Mills has been with the Frohman Shows for a number of years. Billy Gray, of Billy and Frankie Gray, is manager of the Crystal Theatre, in Milwaukee.

Another old-time favorite Dutch team, Tom and Lottie Winnett. Mrs. Winnett is managing a manuscript and producing office in New York. Lizzie, of Billy and Lizzie Hanley, is still in harness, working with her husband as Murphy and Palmer. Jim Manning, of the old team of Manning and Drew, has of late been with one of the Cohan & Harris' shows. Andy Hughes, another one of the old-day song and dance men, who danced with Tim Hayes and Dick Sands back in 70, after joined Jim Thompson (who later became Eddie Foy's partner), and later joined Tom Flynn (now of Sharpley and Flynn), in a black face song and dance, his last partner was Nellie Le-Astrange, with whom he did a sketch. Andy has been in charge of the *cafe* at the Hotel Normandie, Detroit, where he is a big favorite, and greets his friends by the score, both in and out of the profession.

Eddie Foy, that favorite Broadway comedian, of the old song and dance team of Foy and Thompson, first did an act with John Finnigan, who at the present time is on the police force in Chicago. Eddie, who is still very much in the spotlight, and when at home he enjoys life with his family, the Foy baseball team, at his beautiful country home, the Foyer, on the road to Greenwich, Conn. Master Newman, of that classy singing team of old Marie Whittingham and Master Newman, who for years has had charge of the Academy of Music ticket office, in New York, where he is residing.

Johnny Murphy, of Murphy and Morton, has settled in Philadelphia. Another Philadelphia boy, Tony Murphy, of Raymond and Murphy. Tony is still as clever with his feet to-day as in the days of Auld Lang Syne. Charles Yale has also settled in Philadelphia. Eddie Girard, that clever little comedian and producer, now of Girard and Gardner, is the only one left of that crackerjack singing and dancing four act, Seamon, Somers and Girard Bros.

Bobby Gaylor, the one time favorite Irish comedian, has become quite a property owner in Chicago, where he has settled. Welby and Pearl, another one of the better day teams of song and dance artists, are still making good; and still another old time favorite act, Roger and Bell Dolan, known from Coast to Coast. Bell, who lives in retirement in New York, while the big, good-natured Roger is out on the road in one of the Broadway productions, humoring the public in his quaint old way. He lives in Troy, N. Y. Ackland Von Boyle, that clever Chinese impersonater and brother of that old favorite comedian and author, Harry G. Richmond, is at present following the Lyceum course, resides in Jersey. Major Conrad, the clever baton twirler, is now in the automobile business with the firm of Dodge Bros., in Detroit. Morton Emerson, the only survivor of that favorite four act, Emerson, Clark and the Daly Brothers, the king high kickers, who created such a sensation in their day with their wonderful high kicking, is at present holding a position at the White Rats' clubhouse, New York.

Ed. Howard, the first partner of Heath, of McIntyre and Heath, is in the drug business in Chicago. George Merritt, of the well known team of the Merritt Bros., for a number of years at Tony Pastor's and Harrigan and Hart's Theatre Comique, has settled in New York.

Albert and Jerry Dashington, of the Three Dashingtons, are still breathing in the ozone. Albert is doing a single turn, and Jerry has been settled in Danville, Ill., where he has become a contractor and builder. Bill Wylie, of the old team of Wylie and Sanford, has retired on his farm near Boston, and is THE CLIPPER correspondent. Poppsy Zanfretta, of that talented old Zanfretta Family, has settled on a farm near Cedar Rapids, Ia.

Julia Robinson, that magnetic serio-comic, is living in Indianapolis. Ida Siddons, the favorite skipping rope dancer and burlesque artist, is living in Harlem, New York. Joe Perry, of the Eccentric Four, Perry, Magrew, Curdy and Hughes, is a scene painter in Philadelphia. Mabel Gray, of the team, Billy Maloney and Mabel Gray, is managing a roadhouse near Toledo. Dolly Emerson, of Jim and Dolly Emerson, an old time favorite team, has settled in Freeport, L. I. Maggie Leclair, of the one time well known Leclair Sisters, Maggie and Laura, is still before the footlights in a sketch with her husband, as Casey and Leclair. Sallie Kherns, of the Kherns, Sallie and Oscar, is living in Cincinnati, retired.

The Garnella Bros., Bob and Little Dick, while compiling this article and on the point to say they were both in the land of living, I received word that Dick, better known as Little Dick Garnella, passed to the great beyond. May his soul rest in peace. What a clever team of acrobats they were, and what favorites from New York to 'Frisco. Bob has been doing a sketch of late with his talented daughter, a clever artist. Dick Mack and Emma Coulter have settled on their farm near Detroit; Billy Everette, formerly Sylvester and Everette, and later Everette and Dailey, is still performing; Charles (Pop) Landis, of the Landis Bros., a big comedy skating act, and later Landis and Steele, has settled in Chicago. Steele later joined Geo. Topac, in a knockabout act. Geo. is still at it. Steele has settled in Philadelphia, in the cigar business. Barry Stanwood and Chas. K. French, two old time banjo players, have both retired. Jim Powers, of Kearney and Powers, is still on the road; so is Steve Sarsfield, of the old team of Boyd and Sarsfield. Charles Gardner, that clever singing comedian, who, for a number of years starred in his German comedy drama of "Karl the Yodler," has settled in Chicago. Dan Hart, of that well known trio, Dan, Gussie and Little Katie Hart, and their clever dog, Yaller. How Dan could recite his great poem, "Dat Yeller Dog's Love for a Nigger." There wasn't a dry eye in the audience when he finished. Dan is living in Portland, Ore.

W. H. BARTHOLOMEW,

Of the celebrated team of Pantomimists, Moffitt and Bartholomew, the oldest living Pantomimist and general performer. A guest of the Edwin Forrest Mansion.

(Snapped by Al. Fostell.)

Ella Wesner, one of the cleverest of male impersonators, a great favorite in New York and with Pastor road shows, has settled down on their little farm with her sister, in Belleville, N. J.

Frank Davis, of Frank and Fanny Davis, that versatile little comedy Irish team of singers and dancers, in their burlesque soldier act, were great New York favorites in their day. Frank holds a position in New York. Artie Hughes, formerly of the team of Foster and Hughes, resides in New York. W. J. Mills, the well known lightning character change artist, is still doing his up-to-date lightning changes, and is a big drawing card.

John Mack, the old time banjoist and comedian, has settled down in Boston. John Fielding, of the Fieldings, John and Maggie, is living on his ranch near Seattle. Archie White, formerly with the well known Esmond Sisters, is still in the ring, doing a single old man black face turn. Harry Brown, of Brown, Harrison and Brown, quit the glare of the footlights a short while ago to settle down on his farm near Providence to lead the simple life of a farmer. Ed. Evans, one of the old club swinging act, is in business in Cincinnati manufacturing stage props and mechanical illusions. Mlle. Elise, formerly of Petrie and Elise, of the old team of Petrie and Fish, is working with her son in their act of the Four Olifans. Yank Adams, the finger billiardist of variety days, is in Chicago in newspaper work. Melburn McDowell (a brother of Alf. McDowell), who was leading man with Fanny Davenport, one of America's leading stars, did a song and dance years ago, is back in vaudeville in a dramatic sketch.

Eugene Stratton, a Buffalo boy, became a great favorite in England for his neat song and dance, is still in England, a top liner, is married to one of Pony Moore's daughters, of Moore & Burgess Minstrel fame of years ago. Charlie Mitchell, ex-champion prize fighter, is his brother-in-law. Stratton at one time worked with big John Wesley, as the Two Wesleys. When they separated Lew Wesley joined him, and when Lew quit J. Wesley Mack stepped in as the Wesley Bros. Bill Mason was big John Wesley's first partner. Mack is on the road, and Lew is in the agency busines in New York. Harry Watson, of that great favorite Dutch team of Watson and Ellis, began his career in a sketch with his wife, Lizzie Sherman. Both are living and retired in East Saginaw. Harry Watson Jr. has become a clever comedian, and is associated with that other clever East Saginaw boy, George Bickel, and as Bickel and Watson have become great favorites both here and in Europe.

Chas T. Ellis, that sweet singer and yodler, after separating from Watson, Clara Moore and his wife joined him, and for several years they starred together in a beautiful German drama, "Caspar the Yodler." Mrs. Chas. T. Ellis is living in retirement in Brooklyn. Josie Granger, who became Mrs. Pat Rooney, and little Katie Rooney, who reside in New York, occasionally are seen in their specialty. Of Wood and Beasley, the old musical team, Beasley is doing an act, with his wife; Wood is settled in New York. Frank Jones, formerly with Alice Montague, who at different times starred in a comedy drama, is back in vaudeville, in a single musical act. John W. Ransome, of the old time favorite Dutch and Irish team of Ransome and Adams, who married Capt. Putnam's daughter, of Richmond, Va., one of the talented and favorite Bordeaux Sisters; Charlotte, the other sister, became the wife of Hugh Mack, of the Olympic Quartette. John W., with his clever little wife, for a number of years starred with success in his comedy drama, "Across the Atlantic" and other productions, he later went back to vaudeville for several years, after which he created the part of Hans Wagner, the Cincinnati brewer, in the "Prince of Pilsen." This season he is meeting with the same success he did nine years ago in his original creation.

Tom Baldwin, that daring high wire and trapeze artist back in the '70s, who gained a world-wide reputation over night in his daring balloon ascencion and parachute jump at 'Frisco in the early '80s. Tom was the first to make the daring attempt in parachute drops, which brought him wealth and fame for the past number of years. Tom Baldwin and sons have been manufacturing balloons, dirigibles and all kinds of flying machines for the Government. He makes his home in Quincy, Ill., where he owns a beautiful estate.

Fostelle and Armstrong, Charles and Harry, a favorite comedy character team of the variety days, are still with us, although separated. Charles Fostelle, the one time favorite female impersonator, from last accounts was in charge of a restaurant in New York, while Harry is in the agency business in Chicago. Adams, of the old musical trio of Casey, Adams and Howard, is living in Chicago, out of the profession. Charley Schilling, another old time musical act, is retired. Became wealthy through real estate investments in and around Denver.

Now we come to those clever, neat singing and dancing girls, those talented St Felix Sisters, originally four (Henrietta, Clementine, Leonora and Charlotta). The three former ones are still before the public. What favorites they were during Tony Pastor's reign and for a number of years were the leading feature with their husbands, Culhane, Chase & Weston's Minstrel organization. Billy Chase was originally of that well known team of comedians Chase and Davis. They make their home in Brooklyn. Another clever team of dancers, Willis Pickett and Johnny Mahon. Willis was formerly with that clever artist, Alice Bateman, after Noonan and Bateman, and for a number of years has been touring through the South with his talented Pickett Family, in repertoire and musical comedies. Little Johnny Mayon is satisfied to be in a Broadway production and an occasional jump into vaudeville. Johnny makes his home in Jersey City. Dan Crimmins has for years been doing an act with his wife, as Crimmins and Gore, and became identified with the comedy skit, "What Are the Wild Waves Saying." A few more old time favorite comedians: Johnny Ray, Junie McCree and Johnny Jess. Ray has starred for a number of years in musical comedies. Is back in vaudeville with his wife, as John and Emma Ray.

Junie McCree has become a writer and producer and settled in New York. Johnny Jess is with Watson in burlesque. Morton and Edwards and Daisy Kernell have all settled in New York. Lew Morton holds a clerical position; Harry Edwards has become a great favorite screen actor in the Mary Pickford productions with the Players Film Co.; his wife, Daisy Kernell is taking life easy at present. Geo. Ronaldo, formerly the Three Ronaldos, of which Lew Morton was a member at one time, has settled in the Bronx in the painting and decorating business. Ed and Rolla White, that favorite comedy boxing team. Ed. was former sparing partner of John L. Sullivan and Jim Jeffries. They own a farm in Williamstown, N. J., which they work during the Spring, Summer and Fall, and then back to the glare of the fotlights and while Ed is at hum he be also the town constable.

Eugene Emmett, formerly Mack, the clever character artist and yodler, and only living impersonator of the late J. K. Emmett in his different characters, has been yodling since the early '70s. Carl Wallner, another clever character artist and operatic whistler, who has lately returned from the Orient, after whistling himself twice around the world, has come to stay, and has brought a collection of interesting stories and incidents of his wonderful trip, enough to fill several volumes. He has just signed to go over the Western circuit. Bill Boyd, late of Boyd and Moran, and formerly of Boyd and Murphy was with the Ringling Show the past season. Moran has a hennery near Detroit, where he has settled.

Mike Murphy was the former partner of John Cort, to-day manager of a chain of theatres from Boston to 'Frisco. J. W. Harrington, formerly Sullivan and Harrington, is still making good with his character imitations. Lillie Weston, of the old favorite musical team of Charles and Lillie Weston, has retired and is living in New York. May Howard, for whom Paul Dresser wrote that beautiful descriptive ballad, "The Letter That Never Came," which made her famous, later became a great burlesque favorite. Paul La Drew (and his duck), the female impersonator *a la* prima donna, who began back in the early '70s, and was with Pulsifer's San Francisco Minstrels in '76, and later did a double female turn as La Drew and La Zone, is at present doing a burlesque character turn, a suffragette.

Leland and Wallace (the Dublin Boys), neat Irish song and dance artists. Jim Leland is at present working with Teddy Pierce. Tommy Wallace, under his right name, T. J. Evans, is running a plumbing establishment in Brooklyn. Raymond Moore, the sweet singer, who gained a great reputation through his rendition of that beautiful ballad, "Sweet Marie," is retired. Lulu, formerly of Bob and Lulu Theis, is doing a clever black face character turn, and whistling. Byron and Wilson, an old time favorite song and dance team, who later joined hands with Pell and Lewis, as the Grand Four, and became great favorites from Coast to Coast. Byron and Lewis are still here. Joe has, for a number of years, been doing sketches with his wife, as Byron and Blanch, they own their own home in Jersey City. Tom Lewis has become a great favorite on Broadway, and for a number of years has been the principal comedian with the Cohan and Harris productions. Now in vaudeville.

Can you remember those two clever little children entertainers and velocipede riders, Venus and Adonis, what a sensation they created. Those two mites, the Adonis became a clever comedian in later years, known as John World, and his sister, little Venus, is now known as Rose Caselli, is at present traveling in the South with a troupe of performing dogs. She makes her home in Atlanta, Ga.

Another mite, Major Newell, the clever little skatorial artist and comedian, who began 'way back with Mr. and Mrs. General Tom Thumb's company, has retired. Frank Clayton, the old time musical moke, formerly Clayton and Weston, has been with repertoire companies. Mlle. Tournour, the graceful and artistic trapeze artist, the first lady to do an act of her kind in vaudeville, is residing in Saginaw, Mich. Musical Dale has quit the profession and settled with his brother in Hartford.

Another old time favorite, J. Aldrich Libby, who for a number of years has been doing operatic sketches with his wife, as Libby and Trayer, is still making good on the big time.

Those celebrated dancers who rose to fame, the charming Howard Sisters, Kitty and Nellie, who were great favorites. Kitty, who became the wife of Jack Holmes, proprietor of the Standard Theatre, in Brooklyn, and the Bijou, Jersey City, now Keith's Theatre. Nellie became the wife of Harry Hogan, of the transatlantic favorites, the Hogan Brothers, Harry and Gus, of Hottentot fame, and the Two White-Eyed Kafirs, after traveling for a number of years as Hogan and Howard. Harry became general manager for Holmes' theatres, and Gus became manager for Tom Miaco's shows. Kitty and Nellie are both living in retirement in Brooklyn. May Wentworth, who became Mrs. Gus Hogan, had also retired. Prof. Fox, the celebrated imitator of birds and animals, and whistler, is retired in Boston.

Bob Winstanley, of the well known Winstanley Bros., concertina player and dancer, although poor Bobby has gone blind he is still as clever as of old, and is at present doing an act with his son. They reside in Boston. Phil Morton, formerly of Morton and Coleman, a clever dancing team. Phil is still doing a single. Another well known Boston team, Mackie and Walker, are still there with the goods, and know how to put it over. Mason and Sully, the two Dans, one of the good old variety day Dutch and Irish acts. Dan Sully for a number of years starred in the "Corner Grocery" and the "Parish Priest." Mason has been in the legitimate for a number of years, has, for the past season, gone back in vaudeville and pictures. Charley Mason, of the old team of Cavanaug and Mason, of "Leadville or Bust" fame, is still acting out. Johnny Drew, of the old song and dance team of Kirk and Drew, has settled in Los Angeles, where he has become quite a real estate owner, but still hankers for the footlights. Another old time song and dance team who were well known, Sunlin and De Ome. Lew Sunlin is at present proprietor of the Savoy and Theatorium, in Flint, Mich. Another theatre owner in Michigan is Billy (Single) Clifford, formerly Clifford and Skelly, and later with my old partner, Joe Flynn, and later it became Billy Clifford and Maud Huth. He owns the Opera House, at Urbano, Mich., and now has out a musical comedy. Maud Huth is living in retirement in Jersey. Of that well known and favorite four—Barlow, Wilson, Primrose and West; Primrose and Wilson, the two Georges, are still here, and after years of separation have again united and are out with their own minstrel troupe this season. Primrose owns estate in Mt. Vernon, N. Y., adjoining that of the late Jas. A. Bailey, of Barnum and Bailey. Primrose began his career, after he left school, as a bell hop in London, Can., and later hopped at the old Russell House, in Detroit. Geo. Wilson began his stage career at Welch's Theatre Comique, Detroit. The Rice Bros., the clever bar performers, the rube and Chink, Prim and Chip, are still able to do the giant swing and doubles off.

Andy McKee, of that once celebrated team of McKee and Rogers, has charge of the door at the Orpheum in Seattle, Wash. Charles Loder, of "Hilarity" fame, is still at it. He makes his home in Philadelphia.

Ralph Rayfield, of the Tally-Ho Trio, has a tonsorial parlor in Boston. Charles Welch, of Turner, Welch and Harris, is working with his wife as Charles and Jennie Welch. R. G. Knowles, formerly of the old team of Ford and Knowles, who has become an international favorite, and rose to one of our biggest salaried artists, both in Europe and America, is at present making an illustrated lecture tour of the world. Harry Thorne and wife, formerly Maggie Willett, are still on the road with their comedy, "An Uptown Flat," and with them is George (Doc) Watson, formerly of the Four Diamonds, Thomas, Watson, Brevard and Sawtelle. T. F. Thomas, of the Four, is managing a tabloid show. Jack Perry, of the Perry Bros., is in burlesque.

John B. Henning, an old time favorite Dutch comedian, late of the Hennings Trio, has retired in Chicago. One of the Durell Twins is living and settled in Indianapolis. Lillian White, of that favorite old team of Frank and Lillian White, lives in retirement in St. James, L. I. James Tenbrook, of those old time favorite comedians, Dooley and Tenbrook, is as big a favorite today as ever, is this season with the Behman Show.

(To be continued.)

KID WILLIS, GRAFTER.

A CIRCUS STORY BY FLETCHER SMITH.

Shortly before daylight the two trains of the World Toured Shows pulled onto the siding just below the station at ———, a little logging town in Southern Arkansas. The wood-burning engines wheezed and snorted, puffed and blowed, and after an hour's struggle had the cars spotted, to the circus trainmaster's satisfaction. In a short time the runs had been placed in position, the fat horses, all harnessed and ready for the day's work, had been hitched to the heavy wagons, and the show was on its way to the lot. Even at this early hour there was a crowd on hand to watch the process of unloading and activities had commenced in the privilege car. The cook was preparing breakfast for the "kinkers," and a few of the early risers were enjoying their morning eye-openers.

Plotter, the "fixer," or, more properly, the license adjuster, stepped out of the sleeper and walked across the platform into the privilege car, carrying his collar, tie and Panama in his hand. He stopped and looked down the track in the direction of the town.

"Same old place," he mused. "I wonder if the same sheriff is in this season, and if they have forgotten the time we gave 'em two years ago. That sheriff sure was some sore guy, but I guess we more than evened it up afterwards."

The World Toured Shows was one of the few that play the South year after year relying upon graft rather than attendance to keep it moving and pay salaries. On the previous visit to this place a row had started between the gamblers and the town folks that terminated in a pitched battle, in which, after a hard fight, the circus folks had come off the victors. Not, however, until the sheriff and his deputies had been carried off by force and locked up in the "stick-up" room of the privilege car, and the circus rough necks, with the assistance of the elephants, had stampeded the mob and kept them at a safe distance while the work of loading progressed.

After taking a drink and making a hasty toilet, Plotter started up the tracks to the station, on the way to the only hotel the little village afforded. He had progressed but a short distance when a man coming up from behind, slapped him familiarly on the shoulder, exclaiming, "Hullo, Plotter, how you all this morning? Got back to see us once more, have you? How you all been doing this season?"

"Fine," answered Plotter, at the same time doing some rapid thinking in trying to place the fellow. But it was hardly necessary, for his newly made friend continued with:

"I suppose you all still run a few joints, don't you? You remember I did a little work for you last time you was here?"

"Oh, yes, I remember," Plotter gracefully lied, "I was going to call on you right after breakfast, but now that you are here it won't be necessary. I don't suppose you have had yours, come on up and eat with me, I want to find out a few things from you before we open up."

Over their grits, bacon and eggs, and biscuit, Plotter ascertained that a new sheriff was in office, but that he was "right" and could be fixed. The town folks did not blame the show people for the trouble two years ago, but rather the sheriff, for allowing the gamblers to operate free-handed in and about the circus grounds.

Plotter found the sheriff just as his friend had vouchsafed, and tickets for himself and family and a few more for his deputies and friends sworn in as deputies for the day, gave him the privilege of opening up full blast.

It was not Plotter's custom to show up on the lot much before the opening of the side-show, but from then on he kept a watchful eye on everything that went on both inside the tents and on the show grounds as well, for the show carried four outside joints that needed constant watching, and he could never tell at what moment he would get a shake-down from the sheriff or some of his tin-can deputies.

Coming out of the City Hall he came across Kid Willis, who ran a spindle in the side show. "It's all right, Kid," he whispered; "tell the boys to go ahead, but work easy until I get there. Make it a twenty-five cent game at the start. This sheriff may be wrong." Promptly at ten o'clock the parade wended its way through the main street, lined on either side with a crowd of gaily dressed girls, and returned to the show grounds, where, after waiting for the crowd to gather, "Doc" Hill mounted the bally-hoo stand in front of the kid show and made the first opening of the day. His eloquence turned the crowd and hundreds put up their dimes and flocked into the tent. The World Toured Show this season was stronger than ever on graft. It had two men at work on the outside on the sixty cent ticket box, and in the side show four games of chance, two spindles, a pick-out and a bee hive. Besides this, there was the big joint and an inside candy stand where "short-cake" was disposed of. In the menagerie were two more joints, and four connection men took care that no "soft" of big denomination got away from them.

Four big, husky natives, full of corn liquor and flush with money, stepped in front of the Kid's joint and, after watching two of the "shills" win a good sized bankroll, decided to take a hand in separating the Kid from his dough. It took the Kid just about fifteen minutes to clean them, and then, just as it looked as if a fight would be the outcome, Plotter appeared on the scene with the sheriff at his side.

"Gambling, was you," he replied to their angry protests that they had been robbed. "And lost your kale, eh? If you had won you wouldn't have said a word. Serves you right, I'm glad you lost. Get out of here and don't try and start anything or I'll have you pinched. You've got no kick coming."

The four men moved toward the entrance, but one of them lingered behind to give the Kid a parting shot. "I'm going out to raise some more money and when I come back I'm going to clean you up, you hear me? If I don't, I'm going to clean up the joint and clean it up right." He pulled a 45 from his hip pocket as he finished and shook it under the Kid's nose. The Kid, used to this sort of thing, only answered, "Oh, go to h—l," and went on with the game.

"Don't cuss me, I don't allow no man to cuss me," roared the native, and he started back toward the joint, but the sheriff again interfered and led him outside. Just before the doors of the big show opened the four returned and again paid their way into the side show. They had been drinking more corn liquor and were in an ugly mood, bent on making trouble. Plotter, hearing their talk, ran across from the main entrance and told the boys to close up. The Kid was working way down near the blow-off curtain, and was just in the act of taking up his spindle when the four stopped him. Plotter endeavored to persuade them to go into the big show but soon saw it was useless to argue with them. He looked at the Kid, and receiving a reassuring nod, told him to go ahead. They played wildly and the Kid let them win for several times, the little piece of cardboard just barely creeping over the pins onto the winning numbers. Then he switched and in a few minutes had them going end nearly all in. Just as he gathered in their last dollar, the ringleader of the gang pulled his gun and fired point blank at the kid. He was anticipating this move, and his gat always laid under the table ready for instant use. The moment the leader pulled he had his gun in hand and fired almost at the same instant. Without waiting to see the result of his shot the Kid tore under the sidewall and across the lot to the men's dressing room in the big top. The moment he entered everyone knew the meaning of his presence, and a joey threw him a clown suit and a box of make-up. Before even Plotter or the sheriff could reach the tent he was sitting quietly and unconcerned on a trunk, awaiting the bugle call for the entry. Plotter came into the dressing room leaving the sheriff and the deputies to hold the crowd in check.

"It's a bad matter, Kid," he said. "I am afraid you croaked him and you ain't got any show to make your get away. The sheriff can hold the crowd all right and you had better go along with him. I'll do all I can to spring you, and, at any rate, we won't let the mob get you."

The Kid gave himself up to the sheriff, and although the injured man's friends attempted to take the law into their own hands he was safely lodged in jail. The "Governor" and Plotter knowing full well what it would mean for the Kid if he was tried after the show had left town, finally persuaded the sheriff to give him an immediate hearing, and it was arranged that it should occur at two o'clock. The afternoon performance was given to a small attendance, for the court house and yard was filled with an excited shouting mob. Feeling ran high against the Kid and the show folks in general. The prosecuting attorney, a young man of fire eating propensities, opened the case. He cited briefly the circumstances that led up to the shooting, naturally placing all the blame upon the prisoner, whom he branded as a gambler, a coward, and a common thief. A man with no heart, he declared him to be, and by nature a cold blooded murderer. He referred to the previous trouble the show had in town, but carefully avoided any reference to the part the ex-sheriff played in it. In conclusion, he called upon the Court to inflict the maximum penalty. The doctor who had dressed the wounds was put on the stand by the defense. He testified that fortunately the wound was not a serious one, and that the bullet only tore away a little flesh of the victim's left fore arm. In all probability he would be well in a week or two at the most. The Judge seemed to be in sympathy with the victim, and it was evident from his questions to the prosecuting attorney that he did not care to take the responsibility of rendering a verdict and would rather pass it on to a higher court. The lawyer for the Kid, fearful that this would be the case, asked permission to call one more witness, and to the surprise of the Court and the crowd assembled in the court room, called his brother lawyer and Plotter's friend to the stand. On being sworn, he asked permission to tell a story, and "while it had no bearing on the case in hand, it concerned the prisoner," he said, and should be allowed as evidence. The Judge assented, and the lawyer began. Before he had talked a minute the noisy court room was hushed and everyone, from judge to spectator, was listening with almost breathless interest.

"Two years ago," he began, "this same show played this town, and this same man was here with it, doing just what he was to-day. Now, I don't uphold graft, or claim the circus people were in the right when they were here before, but the circus people had valuable property to protect, and when they saw it was in danger they did what you or I would have done under the same circumstances. They protected it, by force, yes, but that force, to my mind, was justifiable.

"It was some time before the necessary orders could be secured to pull the train out of town, and I was one of the local officials that rode down to the junction to prevent, if possible, any further trouble. We pulled up on the siding below the mill and found out we would be there at least an hour. Riding on the platform with me was my friend, Plotter, the legal adjuster of the show and the defendant here to-day. Across from the privilege car stood a small shack. Standing in the door was a poor woman, almost in rags, while five small, half-clad children played in the yard and along the track. I don't need to tell you here who the woman was or what was the cause of her condition. You know the story as well as I. You know that from the time her husband was sent away to do five years for shooting up a no-count neighbor you all never knew or cared what became of her or her children. Gentlemen, what I saw that evening was enough to convince me that a showman, and especially a circus man, yes, even a grafter, a robber, a would-be murderer, as you call him, has more of the milk of kindness coursing through his blood than any of us here to-day. What I saw that night proved conclusively to me that the man you now brand as a gambler and common thief was as much of a man as you or I. I stood by the side of the privilege car as the cook threw out the leavings of a meal just served, and I saw those children devour those miserable scraps as eagerly as a ravenous wolf. Gentlemen, it was a pathetic scene, and one I shall never forget. I saw the man you now have on trial seize my friend Plotter by the arm and almost force him across the tracks to the door of the poor woman's shack. I heard her tell him all of her pitiful story, and I saw him act, and act quickly. I saw him rush into the car and hustle everyone of his crowd of 'grafters,' you call them, out onto the track. I saw him draw a roll of bills from his pocket and drop a five-dollar note into his hat. I heard him tell them the woman's story, and saw him point to the poor little tots still busy devouring those scraps of bread and meat.

"'Boys,'" he said, 'you all have got to do something to help that woman out. There isn't one of you but what can spare the money and there ain't any of you but what have plenty of it on you. So come across.'

"And, gentlemen, they did come across, from the Governor down to the lowest candy butcher. And, gentlemen, the women helped, too. They dug up dresses for the woman, underwear and stockings, and shoes and clothing for the little ones. They made that poor woman the happiest mortal in the whole State of Arkansas that night.

"I saw this same defendant hand her the money and the women with the show carry the clothes across to the shack. I saw a happy, smiling woman emerge a little later clothed like a human being. I saw this man you now want to convict, at the risk of his life, go up to the village and return with the company wagon loaded with provisions. I stayed with the train until it pulled out and I saw a woman with tears of gratitude streaming down her face, surrounded by her brood of chickens, stand by her broken-down fence and wave farewell to her benefactors. The last I saw of the defendant, he was standing on the rear platform of the train as it gathered headway, waving his hat at the happy family."

Then, pointing dramatically at the prisoner, with a voice shaking with emotion, he concluded by saying:

"There sits the man who did more real good, more real good in a place it was needed, than most of us have ever done. He took the man's money because he practically forced him to. No one asked him to play. No one urged him to come back and try to clean up on the game. When he lost the second time he sought revenge in an attempt at cold-blooded murder. Only by a quick draw on the part of the prisoner is he alive at this moment. Gentlemen, the prisoner may be all you claim him to be, but I say he is a man, a better man than any of his accusers, a little better man right now than most of us in this court room to-day."

As he sat down, for an instant, deep silence reigned and then the crowd to a man greeted his plea with spontaneous applause. It was useless for the officials to rap for order. His story had touched the heart of his hearers and there was no animosity in the hearts of judge, prosecuting attorney, or the townfolks against the prisoner. At the suggestion of the prosecuting attorney the Kid was allowed to enter a plea of self-defense, and the judge imposed only a nominal fine.

The Kid, Plotter and the lawyer left the court room together and walked across town to the cars. In view of the day's happenings the "Governor" decided it was best to give no night show, and by six o'clock the two show trains were loaded and ready to pull out.

"What I want to know," said the Kid, as we stood on the platform of the privilege car watching the town fade away in the distance, "is how that lawyer framed up that dope about the woman and her kids. It's all new to me."

"Kid," said Plotter, "that lawyer is a friend of mine, and besides, I let him win a roll off the beehive this morning."

"Oh, I see," said the Kid. "You're all to the good, I'll slip you some extra kale for that. Come in and have a drink."

[NOTE.—This story applies to the circus of long ago, most of the actors in it are dead.—ED.]

THE MODERN METHODS OF A CIRCUS.

BY BILLY CURTIS.

(Master Mechanic of the Sells-Floto and Buffalo Bill, himself.)

There is one thing in the circus business which is worth more than anything else, worth more than the billing, worth more than the name, worth more than even the circus itself, when the whole analysis comes and the matter is studied from every angle. That one thing is Time.

Did you ever stop to figure it out? Did you ever stop to think what good all the billing would be, what good the advance would be, what good the executive staff would be—or any other part of the circus would be—if the show could not get from town to town in time to make the stands, if parades were lost day after day, if performances were "blown," to use circus parlance, and if the dates could not be kept? It would mean a great deal, wouldn't it? It would mean the death of the circus—and so that is why I say that the saving of time is the most important thing about a tent show.

And following out that thought, I believe that the time will come when motor tractors will handle much of the hauling of the circus, traveling from the trains to the lots, with great strings of wagons trailing behind them. Not that the horse will be abolished, for year after year, the horse is becoming more and more of an exhibition feature. However, I believe that in the coming years the horses of the show will only haul the first loads to the lot, and then prepare for the parade, while the tractors do the rest of the work.

In fact, all through the circus the mechanics are changing. Ever there is—at least there should be—a seeking for the better way of handling the great city of spangles and sawdust. The old systems are dying. The old system of circus movement is like a wagon which is no greater than the width of its tires. The much overrated system of the circus in general is no greater than the loyalty of the common canvasmen and drivers. But thanks to those beings, their loyalty is great. I believe no one except Mr. Bailey ever has given these men half the credit due them. In rain and in hail, in storm and in calm, in sunshine and under the lowering clouds they work and struggle on, undergoing fatigue, sleeplessness, every discomfort and pain—and why? Not for the money they will gain, for it is practically nothing. Not for glory. Not for the sake of praise—but just for the sake of their love of their wandering life, just because this great, hulking city of canvas and steel and stakes and ropes and seats and railroad trains represents to them something which they love and revere and sacrifice for day after day. But with even these faithful men conditions can be improved. Their work can be made easier, quicker—even the wagons of the circus can be made to haul double what they hauled in older days. I believe wagons of the Sells-Floto & Buffalo Bill Circus have proved this. They have proved also that it is not the high, slender wheel which counts, but the low, wide tired one. The high wheels are in the shop most of the time, while the low wheels can stand nearly any condition of road or mud.

Then, too, the front gears of wagons cannot be built too heavy. It is these which haul everything. They should also be cut out and built so as to tilt slightly up instead of down. If they are not built with a raise to them it will be the horse that holds them up throughout the entire trip.

Day by day the time of the motor-managed circus approaches nearer. The Sells-Floto Circus, pioneering, now uses motor power in raising its centre poles and tents. All at once the big top goes into the air, sent there by the power of a motor. Not only that, but before the tent goes up the poles have been raised by the same power. A hoisting drum raises the poles, raises the tents, lowers the poles, and then carries the entire weight of the canvas when the show is over at night, and the power which governs it is that power which soon will run many branches of the circus—gasoline.

Not only is time saved, but exertion. Instead of loading the canvas one section at a time, two are loaded at once, saving also the lacing and unlacing of half the canvas. In the wettest weather only thirty seconds is needed to load sections of canvas 50 by 170 of regulation duck upon this drum, and without even any wear on the canvas. More than that, instead of forty men doing the work, only three are required. The capacity of the two drums on the Sells-Floto Circus is 95,000 square feet of canvas.

There is another place in the handling of the Sells-Floto Circus where mechanics count for much—the seating capacity and seating arrangements. On the Sells-Floto Circus the seats are absolutely safe. They are anchored to themselves by cables, which make them secure in all sorts of soil, and does away with the labor of driving and puling stakes, eliminating the toepins.

And so it is that every day at least an hour is gained on this show through its mechanical features—and gained with twenty-five canvesmen less than would be required on any other show this size which did not possess the labor saving devices which this one does. More—when the last day comes and the "big top" is ready to travel toward the shed which will house it for the Winter, it looks as good as it did the Spring before. And there is still another feature—a canvasman knows that when he works with machinery to aid him, he knows he is to have easier work than on any other show, big or little. The answer to it all is that the heart breaking task of raising canvas is accomplished through the power of motors instead of by the straining and struggling muscles and forms of men.

And so, if you would have a lesson in what it means to save time, and if you would have a lesson in the mechanics of a big show, make a point next season to see the Sells-Floto Circus and Buffalo Bill (himself), and watch it from the time it unloads until the front doors open. And then remember, too, my prediction, that the day of mechanics in the circus is just coming into its own, that in the years to come there will be many more contrivances, many more features of motors and mechanics than are even dreamed of to-day.

THE INSIDE OF THE SIDE SHOW.

BY WILLIAM J. HILLIAR.

("The Talkative Trickster," Inside Lecturer with Barnum & Bailey for the past seven years.)

The inside of the side show is without any question the most democratic place on earth; there is no distinction, no reserved places, just an intermingling of all that goes to make up the population of a community; "rich man, poor man, beggar man, thief" meet here on terms of equality, and if it is a good "opening" the tent is soon packed and jammed with the most heterogeneous audience ever assembled. What a study to look over that sea of faces! It is different from the theatre stage, for here one is right among them, almost catching their whispered criticisms. And, strange as it may seem, the better class, the better dressed, the more intelligent, pay the most attention to the lecturer, and, stranger still, believe every word he utters, whether he makes the giant two feet taller than he really is, or the fat boy weigh two hundred pounds more than he does. The others are skeptics. They are continually expecting to be stung by somebody or something around the circus, especially in the side show. Some, I really believe, go looking for it. "Where are the games, gol durn it?" is asked me nearly every day. I tell them that we have no games, and also no dancing girls.

They are a little disgusted and bewildered, perhaps, to think that there is no way for them to lose their money, but home at night they all agree "that it was the cleanest show that ever came to these parts."

A remarkable thing about the side show is that its drawing power has not been impaired by the moving picture or ten cent vaudeville, and as a matter of fact our price of admission has been raised from ten to fifteen cents the last two years.

The personnel of the side show remains practically the same as it was in its incipiency, midgets, giants, skeletons, fat men or woman, etc. A snake charmer is as necessary as the lurid paintings or banners are out in front. And the questions she is asked: "You keep them on ice, don't you?" "Their teeth are pulled out, aren't they?" "I wouldn't touch one of those horrid things for worlds."

Acts have been tried in side shows, but the public is in a hurry and freaks interest them most. There are, however, one or two acts that can hold a side show audience, such as sword swallowing, etc. In my own personal opinion Princess Wee Wee, the little colored woman, is the best "freak" attraction in America to-day, both in her entertaining and drawing powers.

It is somewhat a difficult task to write of the peculiarities of the freaks, for the reason that, having been with them in such close proximity for years, one loses one's sense of perspective and becomes so used to their idiosyncrasies that particularly interesting things they do and say frequently pass unnoticed.

Some of them, particularly midgets, are highly intelligent and possess a keen sense of humor, as witness Capt. Jack Barnett's reply to the lady who asked him "if he was always as small as that." "No," replied Jack, without as much as a smile, "I used to be as big as the professor, but I got married and settled down."

The lecturing on the different attractions has changed somewhat since the old days when "Sunday School Smith" or "Old Hutchison" could talk on a fat boy for thirty minutes. "Brevity is the soul of wit," and we have adapted ourselves accordingly.

Many well known names appear in the list of those who have presided over the destinies of the inside of the side show and lectured on the freaks since Mr. Barnum woke up one bright morning and decided that America wanted him to start a circus. Frank Uffner, who discovered Lucia Zarette and Jo Jo, the dog faced boy; "Sunday School Smith," "Hager and Henshaw," George Arlington, who managed "Laloo" and the original Aztecs; Frank Morris, Old Hutchison, Doc Langdon, Charlie Bell, Jim McNulty, etc.

Taking care of the inside of the side show of to-day has its perplexities and troubles galore. The inside man must be something of a diplomat. Freaks are human, only more so than most people; they make friends and enemies among themselves, and are very pronounced in their likes and dislikes. The midget will fall out with the giant and they won't speak for weeks; the fat lady becomes disgusted with the man with the phenomenal memory, who, by the way, often forgets to put his collar on or comb his hair.

Then again, the side show manager of to-day, such as Clyde Ingalls, believes in incessant ballyhooing. Every street car that approaches the lot—bing—out with the snake charmer just as she was about to be introduced, and people had been waiting a while to see her perform. Then, again, the colored band plays almost without cessation all day long, and what with lecturing, dodging the band and ballyhoos, climbing up and down ladders, jostling through the crowd, answering during the day hundreds of questions, mostly foolish, I have never yet felt that I needed to carry a hammock or a reclining chair.

One point that I wish to impress upon the reader is the genuineness of the freak department. The side show and the circus business in general has long since outlived the reputed statement of Mr. Barnum "that the American public liked to be humbugged." I doubt that Mr. Barnum ever made this statement, for if he did his commercial policy, and that of his great contemporary, Mr Bailey, and successors, the Ringling Brothers, have certainly belied his words, for perhaps in no other branch of show business have such stupendous efforts been made to please the public. The side show attractions are obtained and chosen with as much care as the acts for the big show. The genuine character of the attractions presented in the side show have done much to correct the erroneous impression that this department of the circus has anything to do with fakes or humbug.

Of course there is a phase of human nature that believes nothing, and the "knocker" will always live.

"Now, ladies and gents, give me your kind attention. You will be entertained here first with Woolfscale's Minstrels.

"Over here next please, we have one of nature's strangest phenomena, Col. Eddie Masher, known as the skeleton dude. Born in Louisville, Ky., twenty-four years ago, and weighs nearly thirty-eight pounds. Physicians have never yet been able to determine the reason for his lack of muscular development. He enjoys the very best of health, eats heartily, is a well educated, interesting little chap. 'No, mam, he is not padded; that is his own shape, all of it.' He is so thin when he is in a bathtub he is scared to death to pull the plug out. He is the only man in the world that can turn a double flip-flap inside a gas pipe without hitting the sides.

"While you are recovering, direct your attention to the next platform, where we have the President of the Beef Trust, Happy Jack Wilson, born in Chicago. He had to be born in a big place. Weighs six hundred and twenty pounds, known as the lady's idol No. ladies, he is not married, but he lives in hopes. When he does get married his wife will have to make love to him section by section. When he wants to take a bath he pours a cup of water into the tub; by the time he gets in the water is up around his neck. Now, if you folks in front will kindly step back three or four feet you will be able to see his face!

"On the next platform Miss Maxine will exhibit her pet snakes. Rock pythons from Egypt, boa constrictor from South Africa, anacondas from South America—the next snake the lady will show you is so large, so heavy, that it is a physical impossibility for her to lift it entirely out of the box. It is a monster African boa constrictor, twenty-one feet in length, twenty-two inches in circumference. The bite of that snake is not poisonous. They kill their prey by crushing or constriction. This snake is plenty large enough to coil itself around the lady and crush her to death in less time that it takes to tell.

"We have next the remarkable German giantess, Frau Brunhilde, born in Berlin, weighs three hundred and twenty-five pounds, stands eight feet one, is eighteen years old, and still growing. She is the tallest, biggest girl that ever lived, and is going to be a mighty big girl when she grows up.

"By her side the biggest man, from the biggest State in the Union, Capt. Jim Tarver, the Texas cowboy giant. Twenty-four years old, weighs nearly four hundred pounds, stands eight feet two. He is a whopper!

"On the next stage we have the oldest living freak, the first attraction ever exhibited by the late Mr. Barnum, Old Zip, the original Barnum's 'What Is It?' He was first exhibited by the late Mr. Barnum at the old Ann Street Museum, in New York City, over fifty years ago. He is now about sixty-five years old. He came originally from the jungles of Africa, from a wild cannibalistic tribe known as the "Tree Dwellers." Has been exhibited all over the entire world, has become somewhat civilized and quite a clever mimic.

"On this stage two of the world's most remarkable men. In fact, I might say a couple unprecedented in the world's history, 'Capt. Jack Barnett and his son Herbert.' The Captain is thirty-nine years old, and weighs but twenty-eight pounds. His son, Herbert, is nineteen years old and weighs but sixteen pounds. Herbert says he is sick of this giddy circus life, is going to get married and settle down. Now girls, there is a fine chance for you right there. Just picture him in the middle of the night walking up and down the floor with a baby in his arms. Well, it is all right to laugh, they used to laugh at his father just the same way when he got married.

"Now if you will all direct your attention here, please, we have the smallest dot or speck of humanity that God Almighty ever placed upon this earth to live, Little Princess Wee Wee.' She is twenty-one years old, and weighs exactly nine pounds. Perfectly formed, bright, smart, intelligent, and I might say an intellectual little woman, possessed of every faculty the same as you are. You can go away confident that you have seen the smallest human being this world has ever known.

"We will conclude the side show exhibition with a remarkable performance by 'Miss Clifford,' the wonderful sword swallower. If you came in late, remain for the next show. This way out for the big show."

NOTICE

When Wiring Advertisements to THE CLIPPER, also wire remittance.

AL JOLSON

MERRY CHRISTMAS
A HAPPY NEW YEAR
TO ALL

THE ADVENTURES OF YOUNG DAVE SMITH.

BY HARRY L. NEWTON.

Uneeda, Iowa, was proud of young Dave Smith.

Uneeda's two thousand odd inhabitants (and the majority of them were odd, indeed) declared him a most promising young man.

But young Dave Smith did not reciprocate. He was in no way proud of Uneeda, Iowa, or anyone of its two thousand odd townsfolks.

You probably couldn't discover Uneeda on the map of Iowa if you searched for a week, but it's there just the same, and if you doubt it, ask young Dave Smith.

Uneeda was proud of Dave because of his extreme cleverness. For Dave "put on" all the amateur shows for miles around. He also wrote dialogues, lyrics and music.

But Dave was far too clever and prolific for the limited field in which he labored. He, himself, admitted it. Likewise, he declared, his stuff was "too deep" for the boobs in and about Uneeda. Consequently, Dave, disgusted, deployed ambitious thoughts toward Chicago; while, at times, even New York was mentally reconnoitered by the young and clever Mr. Smith.

He had "run into" Davenport (likewise in Iowa) on several occasions to witness performances of number two musical comedy companies, and he was thoroughly convinced that his stuff had it on the best of them.

Dave lived with his father and mother. That's how he lived.

One day he took counsel with his father. The senior Mr. Smith owned two-thirds of Uneeda, but he didn't acquire his holdings from writing dialogue, lyrics and music. He was not theatrically inclined. It was said that he nearly saw a production of Al. Martin's "Uncle Tom's Cabin" once, but a mortgage he held fell due on the same day, and he was not the calibre of man who believed in bunching his pleasure all on the same day.

"Father," said Dave, "I have outgrown Uneeda. I am destined to become the country's greatest librettist. My royalties in one year will buy Uneeda. I shall go to Chicago."

"Good idea," replied his father, "good idea, providin' it don't cost me nothin'."

"Father," said Dave, "I am about to ask you for a hundred dollars. Please try and control yourself."

The old man did try, but he had a bad spell. He stroked his chin whiskers a full ten minutes and then he said:

"Son, I'm goin' to take a chance with you. I'll give you a hundred dollars because there are so many train wrecks these days that I figure it might prove cheaper for me in the end."

So Dave packed his best musical efforts in his straw suitcase, while his mother packed his best clothes in his trunk. His father painfully squeezed out a hundred dollars, and cautioned him against pickpockets and the cars—especially the pickpockets.

His mother had faith in him and kissed him a fond farewell. And Dave had a barrel of faith in himself. Most young authors have.

A letter from Dave to his mother:

"CHICAGO, May 10, 1914.

"DEAR MOTHER:

"Arrived safe and sound. My, but this is a big, noisy place. It must be three times larger than Davenport. The only persons I have spoken to are a policeman and the landlady of my boarding house. He told me which way to go to find it, and she told me how much I'd have to pay—in advance.

"Gee, it seems funny to have to pay board.

"Am writing this letter in my room. It's rather small, and I have to use my trunk for a chair, but it will do until I decide which hotel I shall stop at. You know it would never do for a successful author to live in a cheap boarding house.

"To-night I am going to the opera house to see a musical comedy. Not that it will give me any ideas. I don't believe any of them could. But it might be a good plan to keep posted.

"The supper bell is ringing, and as I am pretty hungry will bring this letter to a close.

"Will write you to-morrow and let you know when my piece will be acted for the first time in Chicago.

"Your affectionate son, DAVE."

"P. S.—Address my letters Dudley Smythe. All great authors change their names to a *non de prune*, so I suppose I must, too; besides, I think it sounds nicer."

The Second Letter:

"CHICAGO, May 11, 1914.

"DEAR MOTHER:

"Am a little disappointed in not having good news to write you to-day regarding my piece.

"I was up at five this morning and then had to wait until almost seven before I could get breakfast. They don't seem to get started here like they do back home.

"However, I hurried through my breakfast, which I could easily do on account of the quantity of it, and asked the landlady where I could find the manager of the opera house. She wanted to know which one. I saw then there must be more than one here, so I answered back quick, the nearest one, please.

"She wanted to know if I was an actor. I told her no, I was an author. She laughed hearty-like and told me which way to go.

"I followed her directions and finally came to it. It had a big sign out: 'Showan's Grand Opera House,' and I went in. I asked for the manager and a man told me that he didn't get down until 11. I don't see how men make a success keeping such hours.

"Finally he came in. I walked right in his office and handed him my manuscript. He asked what it was and I told him.

"Then he asked me where I was from and I told him. He said after giving me the 'once over,' that he had no doubt but what I came from some place like that.

"He wanted to know if my piece was funny, and I told him it was. He said to please excuse him from reading anything funny as he had a cracked lip.

"Then he asked me if I had noticed which way the door opened to let people out, and if I hadn't he'd show me. And he did. That made me lose my patience, and I picked up my piece and went out. But I'll have him eating out of my hand yet, see if I don't. I know now there's more than one opera house manager here, and I can afford to be independent.

"Will write you again to-morrow and let you know which one my piece goes into.

"Affectionately, DUDLEY."

The Third Letter:

"CHICAGO, May 12, 1914.

"DEAR MOTHER:

"Have just returned from seeing another manager. That is, I didn't exactly get to see him to talk to him. He was in his private office, smoking, with his feet on his desk, and when the boy took in my name—you know that's the style here—he peeked through the crack of the door at me and told the boy to tell me he was busy. I told the boy to go back and tell him that I had a funny piece for him to read, and he sent back word that he could tell it was funny from where he sat.

"I am not discouraged. All great authors have had the same experiences.

"The landlady here is very nice, but she don't give us any too much to eat. She waits on the table herself, as she says hired girls are so apt to be careless. One of the boarders snickered right out when she said that, and she gave him a hard look, and the smallest piece of meat, I noticed.

"There's a crowd of awful nice young fellows boarding here. When I told them what business I was in they made an awful fuss over me. So last night they took it upon themselves to take me around and show me the town. They all apologized for being kinder short of money on account, they said, of pay day coming on Saturday. So I just up and showed them I wasn't depending on no pay days for *my* money. Then they slapped me on the back and said I was a "darb." I think it was awful nice of them to take such an interest in a perfect stranger, don't you?

"One fellow said he'd often heard of Uneeda, but he never thought it had got as far West as Iowa.

"Am going after another manager in the morning, and will telegraph you the date my piece appears, so you can get ready and come on. Your loving son, DUDLEY."

The Fourth Letter:

"CHICAGO, May 18, 1914.

"DEAR MOTHER:

"Your letter received O. K.

"I'm all right. You mustn't worry if I don't write often, as this is a busy town and we are kept pretty busy you know.

"Have moved since I wrote you. Got a room on a cross street nearer the river, and eat in restaurants. I like it better, besides it's cheaper.

"Money seems to go awful fast in this town. But don't worry. I'll have plenty just as soon as my piece is taken, which will probably be to-morrow.

"I read my piece to one of the fellows here in the house. I loaned him $10 till pay day, and he liked it awful well—my piece, I mean.

"Don't say anything to father about this as he don't never understand why anybody should loan money without a mortgage tied to it.

"Went to a burlesque show last night. It wasn't as good as mine, but they tell me I should go and see how the girls dress, so I can give my manager some ideas. I didn't know an author had anything to do with dressing the girls, but it seems they do.

"The girls last night didn't seem to have much on in the way of dresses, but the weather is awful hot and I suppose that's why.

"You may expect to hear good news any day now from me, so don't worry.

"Do you think you could get father to send me a few dollars?

"Lovingly, DUDLEY."

"P. S.—Tell father that the young fellow I told you about I loaned ten dollars to likes it swell, my piece, I mean."

The Fifth Letter:

"CHICAGO, May 23, 1914.

"DEAR MOTHER:

"Yours received and note what father said about when you told him. I never knew him to use that kind of language in front of you before.

"However, I don't need his money. There's a fellow rooming here in the house who is a close friend of Sime Rosenwald, the biggest musical comedy man here. Well, this young fellow says that he can get me a hearing with Rosenwald, but that it will take ten bucks to fix it. Ten bucks is slang for ten dollars. There's lots of slang used here. I'm going to give it to him, as I think it will be policy.

"I wish now I hadn't been so liberal with my money. I saw more of the town with those fellows I told you about than I should. I asked the fellow I loaned the ten dollars to, and that liked my piece so well, to pay me back. He didn't remember me at first. Then he says, 'Oh, yes, I get you now; I see there's still one born every minute.' I don't know what he meant, but I do know I didn't get my ten.

"I'll let you hear from me soon as I see Rosenwald. They say he's an awful nice man.

"I may move again. If I do I'll let you know. "Yours with love,

"DUDLEY."

The Sixth Letter:

"CHICAGO, May 26, 1914.

"DEAR MOTHER:

"I wrote you three days ago about the fellow I gave ten dollars to to introduce me to Rosenwald. I discover that I have been deceived. He is a four-flusher, which is slang for something or other. Anyhow, I ain't seen Rosenwald or he ain't seen me.

"I was up to his office and told the boy to tell Rosenwald that Dudley Smythe, the playwright wanted to see him on important business. Well, the boy came out and said that Rosenwald said that he didn't even know I was sick. Somebody's been lying about me. I ain't been sick. It's hard to get to talk to them managers, but all I want is one chance to read my piece to them.

"How is father feeling?

"There's a fellow rooming with me now and we divide the rent. He showed me where you can get an awful nice meal and a big glass of beer for five cents. I don't care so much for the beer, and I told the proprietor so. He said he should worry, and that Rector's was still open. Folks here have a funny answer every time they speak.

"How is father lately?

"The fellow I am rooming with knows somebody in the theatre business and he's going to see what he can do for me. So I'll have good news for you most any day now.

"The weather is awful hot here. I've been looking at straw hats in the windows, but ain't made up my mind which kind to get.

"Write soon to your loving son, DUDLEY."

"P. S.—Let me know how father is feeling and what kind of a straw hat you think I look best in."

The Seventh Letter:

"CHICAGO, May 29, 1914.

"DEAR MOTHER:

"At last I have something good to write to you about. My room-mate knows a fellow who works at the Barrack Theatre. He ain't an actor, but he does something on the stage. So he made arrangements for me to take my piece down to the theatre yesterday morning and read it right on the stage. Well, there was quite a few folks there, all actors and chorus girls, but they didn't scare me none.

"They all sat down and told me to go ahead and read my piece, and if it made them laugh they'd tell the manager. Well, I started to read, and they sure did laugh. Some started to laugh before I begun, and some laughed in the wrong place. But they all laughed, and that's what I was after. One fellow looked at my songs and said the Cherry Sisters would have some repertoire if they'd ever sung them.

"So now, mother, I think my troubles are all over. I'll be able to pay back father the hundred with interest.

"You can write me same address, as I probably won't move to the Sherman Hotel for another day or two yet.

"Yours with love, DUDLEY."

The Final Letter. From Father to Son:

"UNEEDA, Ia., June 5, 1914.

"SON DAVID:

"Your letter received day before yesterday, and I have been thinking it over ever since. I was in hopes something would happen to you in Chicago, or possibly on the way back, but am disappointed.

"Enclose find ticket back home. Seth Robbins has promised to give you a job driving one of his gravel wagons. He'll pay you seven a week, which is seven more than I think you're worth. After you pay your mother six for board the other dollar can apply on what you owe me. Don't bring that show rubbish back here or you'll hear from me.

"Yours respectfully, SIMON SMITH.

"P. S.—Remember two things. Burn up that stuff of yours, and when you write your name again write it David Smith."

Wishing You All a Merry Xmas snd a Happy New Year

JOSEPHINE DAVIS

... and ...

BILLY GELLER

Arnaut Brothers

BOOKED SOLID

40 Weeks U. B. O. Time

Merry Xmas and Happy New Year To All

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(These Photographs in the CLIPPER Collection were made more than 35 years ago)

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JOHN T. RAYMOND.

FRANCOIS R. BLITZ.

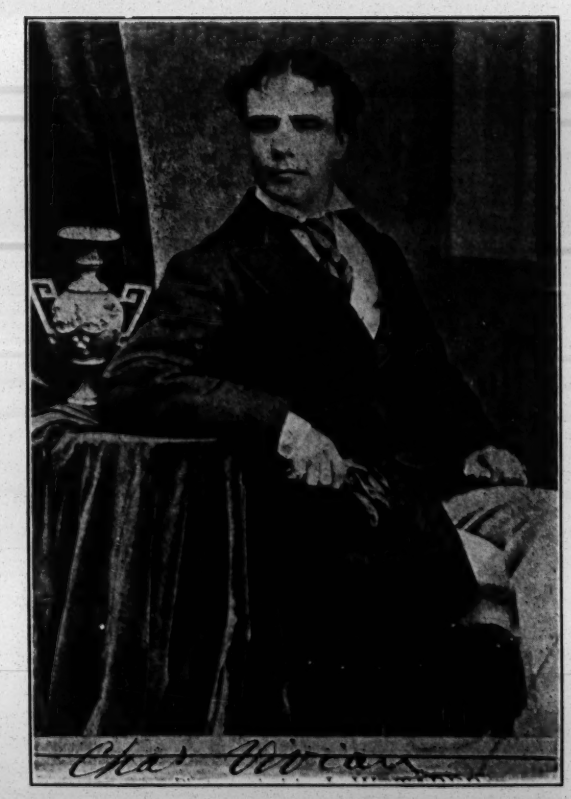
OLIVIA RAND.

W. HORACE LINGARD.

PALLADINO.

LUCY RUSHTON.

JULIAN MARTINETTI.



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SOPHIE WORRELL.

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MERRY XMAS AND HAPPY NEW YEAR
BOB MATTHEWS, AL. SHAYNE & CO.
"IN DREAMLAND"

DAYS OF TONY PASTOR

(Continued from page V.)

Julia Walcott, another clever serio-comic, is in repertoire. George Melville hasn't tired of being funny, is doing an act with his wife as Melville and Conway. Charley Boyd, of the old song and dance team of Boyd and Wade, is a book agent in Atlanta, Ga. Perry, of Perry and Lulu Ryan, is manager of a theatre in Jersey. The two celebrated comedians, Baker and Farron, for a number of years toured the country from Maine to California in their comedy drama of "Chris and Lena," which was such a success. Pete Baker is still in vaudeville doing a clever single character turn, and T. J. Farron is managing a cafe in Buffalo.

James J. Magee, the only living one of the Four Emeralds, one of the big four acts. Gibbons, Russell, Kennedy and Magee, has been in musical comedy for a number of years. Met him at the Betsy Ross House, in Philadelphia, last Winter, as young and spry as a four year old.

Of the old team of Hanson and Coulton, Spot Hanson is still there with both feet, doing a comedy sketch, with his wife, as Hanson and Drew. They own a nice little farm in East Jordan, Mich. Dilkes and Wade, the old time musical act, are still together, and make their home in Philadelphia. Bennie Grinnell, of the one time clever little children, Hattie and Bennie Grinnell, who began their stage career back in the early '70s, has for a number of years been in musical comedies. Sam Archer, of the old team of Archer Bros., who did a musical act in '75, and later was known as Seeley and Archer, has for a number of years been in repertoire known as Archer and Garlow; Charley Seeley, later of the well-known team of Seeley and West. John (McDonald) West played all through Europe, South Africa and Australia. Charley married that talented artist, Bessie Bonehill. John (McDonald) West has settled in Boston. Minnie Rainford, the old-time lightning drill artist, is retired in Marine City, Mich. Dick Ralph, the old-time character artist and comedian, is living in retirement in Rockville Centre, L. I. Three other old-time favorites, Lew Benedict, Cal Wagner and John L. Toole, for a number of years at Pastor's Theatre, are all living in retirement in Syracuse, N. Y., and still another, the Only Leon, of Kelly and Leon, of minstrel fame, who created such a sensation in his day, is his own landlord in beautiful apartments in Chicago, where he lives in retirement. With nothing to worry, Charley Hoey, of the old knockabout song and dance team of Smith and Hoey, old Bowery favorites, is in the theatrical agency business with Musical (Doc.) Cooper, in Detroit. Both still are active when the occasion requires it. Chas. Casad, of the old team of Casad and Casad, is still doing a musical act with his wife, as Casad and Deverne.

The German pair of old, Crandall and Eastwood, still manage to labor. Harry Crandall is with a musical comedy, and Chas. Eastwood runs a boat on the lake near Rochester, N. Y. Lizzie Richmond, of that celebrated team of Bryant and Richmond, when last heard from a short while ago, is residing in Boston. Little Baby Benson, now known as Marguerite Fish, with her mother, Jennie Benson, in the olden days did a clever act together. Of late years she has been working abroad with Chas. Warren, Her father, Chas. W. Fish, was the great bareback rider with some of the early circuses. Edgar C. Foreman, who did a spade dance years ago, is still in the ring, at present doing sketches as Foreman and West.

Howard Royer, the old time all around gymnast and performer, was the first to open a picture house in Pittsburgh, and for a number of years ran the Casino, in Allegheny, and at present has a theatrical agency in Pittsburgh. Bill Atkinson, who was a black face comedian, banjoist and cornet soloist back in the early '60s and in the museum days, was known as Oklahoma Bill. With Prairie May did a Wild West act. Has settled in Cold Springs, N. Y., where he runs a ferry across the Hudson during the Summer season. Prairie May has settled in Providence, R. I. Edith Merideth has for the past number of years been in the legitimate. Charles Heywood, the world-wide favorite celebrated female impersonator and double voiced artist, who sang in different languages with a long range of voice, both in the upper and lower registers, became famous in both vaudeville and minstrelsy in both America and Europe. Has opened a voice culture school in Newark, N. J.

Billy Payne, of Billy and Alice Payne, a clever musical pair from way down in New Orleans, is still more than making good with the fiddle and banjo. Charley Paterson has settled in New York, where he is doing entertainment work. Wm. C. Cameron, of the old school song and dance team of Jerome and Cameron, has settled on Long Island. Pop Carr, of the old musical team of Carr and Tourjee, has settled on his hennery near Providence, R. I. Dan Tourjee is doing an act with his family, known as the Four American Trumpeters. Al. Devaney, formerly of the old team of Wayne and Devaney, is still doing a knockabout song and dance.

Charley Wayne became quite a Broadway favorite. Tom Jenings, Burt Haverly's first partner, runs the Elks cafe in Providence. Jack St. Leon, of that versatile character team, St. Leon and McCusick, who began his career in '71 with Frank Foster, in a wench song and dance turn, "Love Among the Roses," after which he joined Lansing, and as St. Leon and Lansing did a double female character turn. Lansing was accidentally shot to death in Philadelphia one Fourth of July morning, after which St. Leon joined hands with James McCusick, the clever singing character artist.

The only survivor of the Southern Quartette, Jas. McCusick, Geo. W. Kerr, Roger Harding and Jim McCabe. St. Leon and McCusick have been together for nigh onto thirty years. They make their home in Cincinnati, where they have a cosy little home, the Box-Kar, and for a neighbor they have Josie Love, and within a few blocks, Annie Hindle, one of the cleverest of male impersonaters America ever saw, she married Chas. Vivian, a noted comic singer, who came over to America in '68, but died a short while after. Vivian was practically the cause of the Order of Elks being founded. Annie Hindle, although over seventy, is still spry and ambitious.

Joe Allen, of the old musical team of Fraser and Allen, later Allen and West, and then Allen and Clark, and while in England became the husband of that talented English artiste, Peggy Pride, the daughter of that celebrated music hall celebrity, Jennie Hill, who became such a great favorite in America, was originally brought over by Tony Pastor. Joe Allen is at present doing an act with Clever Dalton.

Sheridan and Forrest have retired and settled down in New York. Frank Sheridan, formerly the Sheridan Bros., and later Sheridan and Flynn. Annie Forrest formerly of the team, Bud and Annie Granger. Sig Erni, the one legged clever gymnast, is still doing a trapeze and ring act.

John Smith, of the old team of Smith and Mack, is manager of a *cafe* in Jersey City. Mack after became the partner of Barney Ferguson, and as Ferguson and Mack gained a great reputation as one of the greatest of Irish knockabout song and dance teams in the seventies and eighties. Little Barney is still at it, and can give them all cards and spades. Wood and West, one of the oldest of living skating acts, are both living in retirement.

Another favorite variety day Irish singing and dancing act—Needham and Kelley. Mike Needham is doing an act with his wife as Needham and Wood, and Kelley is doing a singing and dancing act with his wife, May Adams, formerly of Wills and Adams. Bill Harris, formerly of the old black face wench song and dance team of Bonman and Harris, and later of Harris and Carroll, has become a wealthy manager of a number of New York and Boston theatres and road shows.

Smith and Byrne, another favorite old time musical moke act, are still on this hemisphere, and able to breathe in the ozone. Ed. C. Smith, who, for a number of years managed Smith's Opera House, in Bridgeport, Conn., has retired and is living on his laurels in his beautiful home in Brookline, Mass. John H. W. Byrne has for a number of years been doing a clever single monologue, and at different times has been playing the leading comedy character parts in dramas and musical comedies. For the coming year he has been installed as director and instructor of the dramatic department of the Chicago Conservatory of Music, Drama and Opera. McIntyre and Heath, that favorite blackface team of comedians, need no introduction. Have been together forty years. Are this season again starring in their big musical comedy success, "The Ham Tree." Barney Fagan, that clever and artistic dancer of the old team of Fagan and Fenton, is still able to handle his feet as of yore, and at present is in vaudeville, doing an act with his wife, as Fagan and Byron.

Banks Winter, singer and author of that once popular ballad, "White Wings," through which he gained fame, is looking after his talented daughter, Winona Banks. Joe Pettingill and Jas. F. Hoey (Young Mule), brother of Old Hoss Hoey, are the two survivors of that great favorite four, "The American Four," Pettingill, Gale, Daley and Hoey. Joe Pettingill is at present manager for one of Gus Hill's "Mutt and Jeff" shows, and Jas. F. Hoey is retired in St. James, L. I. Joe at one time had for a partner that quaint, odd comedian, Nat Haines. Jack Welch, another one of the old time favorites, and at one time one of the American Four, is at present doing a clever black face turn. Luke Wilson, the oldest living bar performer and all 'round gymnast, of the well known Three Wilson Bros., is still able to do a giant swing, and I can say the same for Bob Morrello, of the old favorite Morrello Bros. He can do a double and a round of flips, as he did in Pastor's time.

John Murtha is still there in a neat comedy musical, singing and dancing turn. Gus Richard, who gained great fame both in Europe and America for his clever deception in his half man and half woman character turn, is living in retirement in Jamaica, L. I.

Frank Golden, who began in the late sixties as a dancer and banjoist, later joined Roberts' Minstrels, and in '75 joined Rolland Howard's Troupe, and later did an act with Adams, after which it became Golden and Snow, comedy musical, singing and dancing act. Frank doesn't have to worry much now, as he lives in a fine villa in Westchester, and collects his own rent, which is his hardest work. He does a turn now and then, as the spirit moves him. Ed. De Hass, of the De Hasses, a well-known double globe at, has retied, and lives in his Columbus, O., home. Lew Hawkins, of that old favorite black face team of Hawkins and Collins, and Hawkins and Kelly, is still putting over a clever monologue turn on the big time. Sam Holdsworth, the sweet tenor of that one time big singing act, "The Hamptown Students," (Holdsworth, Golding, Gilbert and Griffith), has late joined hands with Joe Norcross, the well known and famous bass singer of minstrel fame, who has been with most all the leading organizations from Chrysty's to Haverly's, are doing one of the best singing turns in the profession, and the oldest living singing act before the public. "God speed them."

Arthur and Jennie Dunn are still here. Master Dunn of old is in vaudeville doing a sketch. His sister, Jennie, who became the wife of Ezra Kendal, that quaint comedian, has retired and settled in Cleveland, O. Lizzie Mulvey is still before the public. Lizzie Parker, of the Parker Sisters, and Maggie Weston, male impersonator; Julia and Ida Melrose are on the retired list. A few more on the retired list are: D. B. Hodges, John Ainsley, of the Ainsley Bros.; Jas. A. Collins, formerly Collins and Wren; Billy Gallagher, of Gallagher and Griffin; Jack Parks; Tommy Granger is in New York; Polly Holmes is settled in Providence; Jim Barlow, of the Barlow Bros., of minstrel fame, is living in Pittsburgh; Alice Somers and Jennie Eugle from last accounts were living in Hartford.

Jim Allcotte, of the old team of Allcotte and Fostelle, has charge of a cafe in Ashtabula Harbor, O. Walter Phoenix, the second Bobby Newcomb, is in business in St. Paul. Tod Judge, who was the original Little Todd, is still in the game, and so is Tom Heffern, the well known and favorite one-legged song and dance artist and high kicker, who owns a beautiful home in Cleveland, and close by for a neighbor is Charles T. Aldrich, that clever comedian, who rose to fame. Owns a beautiful villa there. Harry Le Clair, the well known and favorite character artist, formerly with that clever comedian, Eddie Leslie, who were such favorites both here and in Europe, is this season featured with the Fay Foster Show, makes his home in Brooklyn.

Phil Mack, of that big New York favorite four, Murphy, Shannon, Murphy and Mack, is still in vaudeville, in an act with his wife. Sam Gilder, the lone star minstrel of old, is on the United time. Clark, of Clark and Edwards, and Tom Ripley, formerly of Ripley and Risbie, are still both holding their own. So is Quilter, of the old song and dance team of Quilter and Gouldrich. Has of late been playing comedy parts in Broadway productions.

John Sparks, of the Sparks Bros., and Emil Hensel, both of the Harigan and Hart Theatre Comique days, are still before the public, and reside in New York. Joe Sullivan, of Sullivan and Smith, and later the "Four-in-Hand" (Sullivan, Smith, Mayo and Talbot) is still singing and dancing in his own peculiar way, "I'm as Happy as a Big Sunflower." Murray and Murphy, and Lord and Lovely, all four are still in the profession, although separated.

Alice Gilmore, Herbert Crowley and M. J. Gallagher are still active. So are the well known Lenton Bros. Clem Magee, of that old time favorite team of Mullen and Magee, "The Men of Nerve," is living in retirement. Harry Montague, the clever artist and producer, with Carrie Duncan, of the favorite Duncan Sisters, are still performing and producing. Harper, of the old time one-legged song and dance team of Harper and Stansil, when last heard from was in Japan with a big circus act. Jack Noon, of the old team of Hawley and Noon, is doing a single act. John Le Clair, one of the oldest living jugglers, is as clever as of old. John Lane, one of the variety day heavy weight lifters, is still there with the lift.

Tony Sullivan, that well known and clever character artist, formerly Sheehan and Sullivan (of Sheehan and Jones, the Ash Box Inspector), and later Tony and Ida Sullivan, has settled down in the moving picture producing business in New York. His clever little wife lives in retirement in Brooklyn, where they make their home. Joe Hart, of that well known team of Hallen and Hart, has laid his banjo aside and has gone into producing acts for the big time. Fred Halleu is still telling it to them over the footlights. Another old time favorite team, Kelly and Ryan, "The Bards of Tarra" and "The Men Who Carried the Hod," what New York favorites they were. T. J. Kelly has been with the Weber & Fields shows and in vaudeville for a number of years, and Tommy Ryan, at one time of Diamond and Ryan, has of late years been working with May Richfield.

Of the well known team of Leslie and Hardman, Leslie has lately been managing a theatre in Peekskill, and Joe Hardman, who at one time was a partner of Dick Knowles is at present doing a single singing and talking act, which is the hit of every bill Joe is on, as he has a way and style of delivering the goods that make them look, listen and think. J. Bernard Dyllyn, another one of the good old variety school, who for the past several seasons has been one of the big hits of Ziegfeld's "Follies" Co. He must be all right.

James Reilly, "The Irishman with the Yodel," of that old, well-known team of Sheridan and Reilly, who for a number of years starred both in America and Europe, in "The Broom-Maker" and "A German Soldier," is at present doing a clever single, yodeling and talking act. Lew Bloom and George Lavender, formerly Lavender and Thompson, are still making good. The Valentines, the eccentric jugglers and hat spinners of old, have settled in Red Bank, N. J. Chas. Harding, of the old-time favorite team of Harding and Ah-Sid, is doing a clever comedy novelty act with his wife, Mlle. Olive. Morris Weston, of the old musical team of Weston Bros., is in the art, antique and painting business in New York. Sam is living in retirement on account of losing his sight. His two clever, talented daughters have been with Billy Clifford's musical comedy the past season.

Dan and Josie Sullivan, Irish comedy team, for years with their Mirror of Ireland Show, have settled in Boston. W. C. Crosby, formerly with Tom Martin, who for a number of years, until his death, was stage manager at Tony Pastor's Fourteenth Street Theatre, is at present in musical comedies. Charles Sturgess, that well known comedian, who did a black face song and dance way back with the Rolland Howard Troupe, is residing in New York.

The Four Musical Luciers are still in existence. Geo. Allen, late of Allen and Delmain, was at one time associated with Harry Bruns, and later with Fred Roberts, and at one time starred with Big Bill Devere, in Chas. Hoyt's musical comedy, "A Black Sheep," is at present in vaudeville with his big laughing hit, "A Tin Wedding." His wife, Ellota Delmain, is retired, living in Brooklyn in their own cozy home.

Daisy Norwood, one of the old favorite serio comics, is retired in New York. Florence Evans, late of Bar and Evans, is managing a rooming house in Chicago. Bob Melrose, of the old team of Melrose and Barry, is retired in New York. Josh Holbrook, of the Musical Holbrooks, is leader of an orchestra in Chelsea, Mass. where they own their own home. His wife has retired. Jim Burton, the old time song and dance man, has at present a troupe of dogs on the road.

Carrie Swain, of that one time celebrated black face, acrobatic, song and dance team, Sam and Carrie Swain, the first woman to do an act of that kind; later starred for a number of years in "Cad, the Tomboy," in which she became a great favorite both in America and Australia, and while in Australia she invested heavily in mining stocks, through which she later became immensely wealthy. She retired a number of years ago, and from last account was residing in Paris. Sam Swain joined Johnson, of Johnson and Buno. Walter Wentworth, the oldest living contortionist and gymnast in the world, is retired, living in Boston. He entered the profession when five years of age, and has been at it continually up until a few years ago, and is now close on to ninety years young. Lottie Ward, of the original Florence Sisters, Lottie and Fannie, now Mrs. Geo. Hill, is retired in Norfolk, Va. Fred Roberts, that well known and favorite comic singer and character artist, is retired, living in Brooklyn; so is Victoria Reynolds, the very clever vocalist. Lottie Dynecourt, a favorite serio-comic and character artiste, who became Mrs. Tote C. Seigrist, of the Seigrist

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and Silbon aerial troupe, is retired, in New Orleans.

Tomy O'Brien, of the O'Brien Bros., clever acrobats, has been doing a comedy sketch for a number of years as O'Brien and Havel. Another old favorite team, Conway and Leland, are still doing their clever acrobatic work and songs and dances on crutches. Ed. and Josie Evans, that little pair of comedy acrobats, are still able to leap frog and tumble as of yore.

Kissel of old, baton and gun spinner, of late years known as Sheik Lessik, his name spelled backward, is still twirling. Gus and Mattie Sharpley are still doing a musical act. Thomas G. Scott, who ran away from home in Auckland, New Zealand in '66 to join a circus as general gymnast and acrobat, for years toured New Zealand, Australia, through the Orient and Europe with different circuses as gymnast and leading singing and talking clown, landed in San Francisco in the Spring of 1880, and opened at the Woodward Gardens in a high wire act, has been in America ever since, traveling with different circuses and variety organizations, and for the past sixten years he has been manager and theatrical agent in Detroit.

Nullis Pierce, one of the old time favorite serio comics, is still living Here are three to conjure with who are still there with the real goods: John E. Cain, Billy Van (the minstrel man), and Bill Mitchell. That one time clever artist, Little Rosebud, is residing in Washington. Gracie Emmett, of the old team of Harry and Gracie Emmett, is still traveling with "Mrs. Murphy's Second Husband." When off the road takes life easy in her own beautiful home near Boston. Arthur C. Moore, an old partner of mine, formerly with Primrose & West's Minstrels and other organizations, is this season with the American Band, of Providence, as banjo roloist. Alfred Liston and Pop Kerwin, both old time minstrel artists, have retired. Bill Turner, Frank Eckland and George Snow, three of the old time banjoists, have given up the glare of the footlights. Johnny Merritt, a brother of the celebrated Alice Ostes, is still at it. The Two Toms (Kenneth and White), that favorite team of Irish comedians, are still more than holding their own, and so is Jolly Big Bill Golden.

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Jerry Dacey, another one of the old school of song and dance men and comedians, is manager of the cafe next to the Bowdoin Square Theatre. Hattie Adams, of the old team of Vennetta and Adams, blackface artists, formerly Peasley and Vennetta, is managing a boarding house in Brooklyn.

Charley McCauley, blackface comedian, of "Sally Come Up" fame, has retired, so has old Dick Burtland, banjoist and comedian. Dan J. Sprague, John J. Nolan, Tom Poole and Joe Harrison are all still with us.

Paddy Miles, the Irish lad of old, late of Miles Ireland and McHugh, has retired, so has Lew Baker; and Bart Fuery, of the old song and dance team of Fuery Bros., is living in New Bedford, Mass.

Senator Frank Bell, who did a stump speech in the variety days, and later, for a number of years, played one of the old character parts in Denman Thompson's "Old Homestead" and "'Way Down East," is still before the public. Al. Goulden, another one of the troupers of 'way back, has been on the police force for quite some time, in Bridgeport Conn., still has ambition for the glitter of the footlights. Two of the clever, old day straight men of nigger acts, Charles Burnham and Tom Plummer, both for years at the Old Howard and Boylston, are both in the legitimate. Paddy Tiles, the old time champion dancer, is employed in the car shops in Ludlow, Ky. John F. Clark, of that one time well known and favorite team of Clark and Angeline, is doing a clever single turn of songs and stories, and more than making good.

Mattie Angeline enjoys life in their own beautiful cottage in Rutherford, N. J., with John Jr., close by. Bill Mason, of the old team of Mason and Dixon, and later for years Mason and Ralston—Bobby (Shorty) Ralston. Bill Mason is at present presenting a comedy skit with his talented family, the well-known Four Masons, while Bobby Ralston is doing an act with his son. Geo. W. Monroe, of the old team of Monroe and Rice, has for years been starring in musical comedies, and gained wealth and fame through his "Aunt Bridget," now with the Shuberts.

That favorite, quaint Detroit couple, Sam and Kitty Morton, late of the talented family, the Four Mortons, are back to where they started "in eighty-one." Harry Bartlett, formerly of Bartlett and Loraine and Bartlett and Fisher, clever acrobatic song and dance teams, is doing an original novel character act with his clever wife, Leath Collins, still doing fine. They take life easy during the heated term in their beautiful home in Pittsburgh, South side on the heights. Tommy Devene, that clever little all-around peformer, formerly of the Martinetti Family, and later of the Devene Family, is still doing flips and flops in a comedy acrobatic act with his clever wife, Minnie Shurts. They make Providence their home.

Frank Bush, my old schoolmate, one of the cleverest of character dialect story tellers and entertainers, and the first to introduce the Hebrew character 'way back when we were kids and playing tricks and Sunday evening T-A-B societies, is still at it and well supplied with the long green, so he won't have to worry whether school keeps or not. Frank makes New York his home when he's on this side of the Atlantic.

Geo. L. (Grimaldi) Gregory, one of the old favorite clowns and character artists, and clever producer of pantomimes, who goes back behind the '70s, has settled in Brooklyn, in tent, awning, scene painting and theatrical supply business, doing nicely, and occasionally acts out and produces. John Macarthy, of the old team of John and Nellie Macarthy, is managing the Opera House in Hamilton, O. John, of John and Emma Murray, another well known team, is managing the Opera House in Warren, O. M. E. Hanley, genial, good-natured Mike, formerly of Hanley and Logan, the well known leg mania, song and dance team, and later for years did a sketch with his clever little wife, as Mr. and Mrs. M. E. Hanley, has also taken the managerial reins, and for the past number of years has managed the Majestic in Canton, O., the Opera House in Kent, O., and at present manages the Family Theatre in Marion, O.

Chas. W. Young, another old time favorite song and dance man, who did Fleury back in the early '70s, has for a number of years been a real estate broker, handling big deals between New York and Chicago. Charles makes his home in Mt. Clemens, where he owns a beautiful home. Sam Howe (the original), formerly of Howe and Bell, who did a double harp song and dance and pedestal dance. Later it became Howe and Doyle (Patsy), and of late years Sam has been doing an act with his wife, as Howe and Edwards. In the Summer they retire to their farm in Scituate, Mass. Patsy Doyle is going it single in a clever singing, talking and dancing act.

Unt now kums yet Harry Thomson, known from Coast to Coast as the "Mayor of the Bowery," one of the best Dutch and Hebrew dialect entertainers in the profession, who dates back to the old variety days. Harry owns a beautiful home in Brooklyn, which he enpoys when off the road.

Another old stager, Mons. Cheltra, the heavy weight contortionist, who runs a big soda bottling plant in Bath, Me. The three original Gorman Bros. (John, James and George), who became famous for their beautiful statue clog, and later for years traveled with their own minstrel and musical comedy shows. Jas. and Geo. are still performing. John has become a clever writer and producer, who has lately staged some of the big productions.

Valvino, one of the old favorite jugglers, has, for the past several seasons, been connected with the Ringling Bros.' Shows, as lecturer, his wife, Bessie Searles, the well known serio-comic and balladist, has retired, living in Philadelphia, where they make their home. Frank King, another one of the old stagers, now known as Broom King. Frank, for a number of years, has traveled with side shows, the past several years with the Ringling Shows, in the Winter settles on his farm, near Lawrence, Mass. Jim Hearne, formerly Hearne and McGill, is managing burlesque shows. Annie and Nellie Irish, of the well known Irish family, are living in retirement in Onset Bay, Mass., of which that clever artiste, Lottie Burke, is an offspring, her father, John Burke, in his day, was considered one of the greatest of Irish comedians and dancers. Frank Butler, formerly Baugman and Butler, champion sharp shooters, and his clever wife, Annie Oakley, the champion lady shot of the world, who was one of the leading features for years with the Buffalo Bill Wild West Show, and who has appeared before all the crowned heads of the world, are going to retire and settle on their beautiful estate in Cambridge, Md., which fronts on the beautiful Chesepeake Bay.

Sadie Dunbar, of the old team with Happy Dick Turner, is retired in Brooklyn. Harry Scerini, formerly Scerini and Page, now known as Harry Lake, is still on the road. Ada Page is living in Hamilton, O. Jas. Murray, formerly Murray and Monock, of that clever dancing team, and later Murray and Aldine. Jas. is doing a novel single turn. Allie Aldine is living in Everett, Mass. Tom Flynn and Allie Sharpley are still before the public, in a comedy Irish sketch. Tom was formerly with Nick Hughes, and later as Heffernan and Flynn, who gained quite a reputation.

Harry Fielding, of Fielding and Walker, is living in Boston. Several others who make Boston their home and are still in demand,

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are the Marron Bros. Jim Marron, formerly Marron and Parant, and later worked with Jim Gentry. Jim Marlow, formerly Marlow and Regan, and later Marlow, Plunket and Carrie Tuteen, that clever little artist. Jim is now with Tim Haley and John B. Leonard, of the old favorite team of Leonard and Flynn, the Irish Cucoos. Of late years John has been working with his wife, Susie Fulton, and at present is going it alone in a neat character singing and dancing turn.

Prof. R. Nelson and son, of the original and well-known Nelson Family of acrobats, are still doing ground and lofty tumbling. J. H. Buckley, the olr time banjoist and comedian, is employed in the National Biscuit Company, in New York.

Acton Kelly, Dublin Dan, of Howorth's Hibernian fame, has settled in New York. Frank Emerson, the old-time bone soloist, is doing an act with his wife, and manages a rooming house on the side in Newark. Demonio and Bell—Harry and Minnie—Harry the globe trotter, are on the circuit in the Winter, and during the Summer months enjoy life on their farm near Putnam, Conn. Two of the old-time, well-known and favorite musical acts, the original Fields and Hanson, and Leopold and Bunnell, are still in existence, although seperated. Bunnell has been working with Yackley. Harry Leopold has been working with John Fields for a number of years as Harry L. Hanson, in order to keep up the old firm's reputation of Fields and Hanson. The original Frank Hanson, of the old team, has managed the old Howard House, opposite the Howard Athenæum, for years, but lately retired to enjoy life on his accumulated wealth in Boston.

John Fields lives on easy street in Belleville, N. J., where he owns quite some real estate.

Geo. H. and Jas. R. Adams, those two Joeys of "Humpty Dumpty" fame, are still at it, and for a number of years have been employed at the New York Hippodrome. Christie, of the old pantomimic team, has a theatrical costuming establishment on the Bowery, New York. Tony Denier, the old clown, who for years toured the country with his own pantomime and variety company, is retired on his beautiful estate in Chicago, where he is a big real estate owner. W. H. Bartholomew, of that one time celebrated team of Moffitt and Bartholomew, pantomimists, of the G. L. Fox's days, during the years between 1853 and '59. He and Mr. Moffitt played together in the legitimate, after which they went to Pittsburgh, where they produced their first pantomime. They then returned to Philadelphia and opened in "Robert Macaire," and after traveling through the States for several seasons opened at the Theatre Comique, Boston, in 1865, here they remained for three years, during which time they produced all of the famous Ravel pantomimes, under the the management of Moffitt and Bartholmew, among others "Flick and Flock," which was a big success. Mr. Bartholomew is a guest at the Edwin Forrest Mansion at Holmesburg, Pa., where he enjoys life away from worry and strife. It's an honor and a credit to the profession to have such a venerable gentleman of the old variety days still among us. Still another one of the old days, that celebrated, clever artist, Arthur C. Moreland, one of the brightest men of the vaudeville stage, either straight or middle man, has for a number of years been editor of *The Antler*, in New York, the Elks' magazine.

Another clever and bright man, R. Jean Buckley, for years a fixture of the old Odeon Theatre, in Baltimore, the house that turned out many a bright light. Jean has been running an oyster farm for a number of years at the Point, near Baltimore. His side partner, that clever black face comedian, Tommy Harris Sr., is still able to do bumps and falls.

John Foster, another old time favorite black face comedian, formerly a partner of Jim Gentry, is living on his farm in Amelia, O. Still takes an occasional plunge into vaudeville. Harry Drummond and Patsy Howard, of the original Four Bay State Boys, Bill Sully, John McVickers, Howard and Drummond, have settled in business. Harry is managing a printing establishment in Charlestown, Mass., and Patsy holds a superintendent's position in the same town. Press Eldridge, that clever and favorable comedian, is still the Commander-in-Chief of the Army of Fun. Flora Moore, what a favorite she was during the reign of Tony Pastor. How she could put over her big song hit, "Come Back." She is this season with the musical comedy, "The Enchanted Forrest." Tom Harley, an old time song and dance man of the early '70s, from Brooklyn, is managing a cafe and poolroom in Dowagiac, Mich. Paul Hamlin, formerly Hamlin and Hamlin, and later Hamlin and Newcomb, is this season with the Sautelle Duffy Big Surprise. Mons. Forber, the old time slack wire walker, is now managing a troupe of performing dogs.

Mathews and Harris still appear before the public. W. A. Melville, Harry Leopold's first partner, who began his career with I. W. Baird's Minstrels, is living in retirement. The original Four Emperors of Music were Howard, Russell, Talbot and Weeks. All have gone to the other side of the great divide, and as they dropped out one by one, Chas. Seeley, Al. Edwards, Tom Blackford and Chas. Kenna took their place. The latter four are all still in the profession, doing single turns. Evans and Coyne, two clever variety day performers, who later drifted into the legitimate. Frank Evans later went into the agency business. Joe Coyne stuck to the legit. end of it, and has become quite a Broadway favorite. He made a big impression in England last season in one of the big Broadway productions. Joe at one time was a partner of Hap Ward's, in a song and dance.

Hi Tom Ward, that clever all around performer, has been at it since childhood, when he was apprenticed to a circus, rose from a tumbler to bareback rider. From the circus he took to the variety stage back in the later '50s, then to minstrelsy. Also took up balloon ascensions and parachute drops. At present is doing an act with his talented little wife, May L. Belle, who was formerly Baby Belle, the Musical Prodigy. Frank Le Roy, that clever character artist of the early '70s, formerly of the original Three Brilliants, Fostell, Archer and Le Roy, still has them guessing. Was this last season with the Lemont Bros.' Circus, putting on the big clown numbers and the Ten Thousand Dollar Beauty. He makes St. Louis his home, where during the Winter season he does his specialty and producing. Geo. M. Devere, the old time favorite comedian and banjoist, who for a number of years has been playing the comedy parts in dramas and comedies, for the past several seasons he has been with "In Old Kentucky" as comedian and manager. He makes New York his home. Now with the "Slave Ship."

A. W. Maffia, old time song and dance artist and spade dancer, is retired. Geo. West, of Mason and West, lives in Indianapolis.

Harry Devere, musical artist, is in Europe. N. S. Wood, the clever boy actor of the variety days, of the "Boy Hamlet" and "The Boy Detective" fame, was a big favorite in the variety theatres of old, has settled down in business in New Rochelle, N. Y. Jennie Southerland, that one time clever little sorg and dance lady, formerly with that great rube character and gymnast, John L. Manning, is living in retirement in Dorchester, Mass. Bill Wood, formerly of the old Dutch team of Harris and Wood, known as the California Duo, has been playing West for a number of years. Chas. J. Williams, old time comedian, is managing a number of theatres in Australia. Frank E. McNish, the original "Silence and Fun" man, formerly Frank McNish and the clever Leland Sisters. What a favorite trio they were. Later he was with the McNish, Johnson & Slavin Minstrel organization. Frank is at present doing an act with his son, as McNish and McNish. Both of the Leland Sisters live in retirement in St. James, L. I., in their beautiful home, the "Shore Inn," managed by Tony Farrell, formerly Farrell and Leland. Mrs. Leland, one of the Leland Sisters, and the other became Mrs. Frank McNish.

Hap Ward, who started his career in a song and dance act with Tommy Sedgewick, Capt. Putnam's son, manager of the Theatre Comique, Richmond, Va., he later joined Joe Coyne, after which he doubled with Harry Vokes, and as Vokes and Ward became famous as a team, in Harold and Percy, and for years have been big favorites and drawing cards in their musical comedies. Hap Ward is out this season with his talented wife, Vinie Daily, of that well known Daily family, in a new musical comedy, "A Fool, His Money and a Girl," which is meeting with big success.

In the cast is one of the old-time, favorite, song and dance men—Tony Williams—formerly of Williams and Sullivan, now known as Henri De Rock. Harry Vokes is at present in vaudeville.

Major Burk, the original lightning-dr'l artist, who served through the War of the Rebellion from '61 to '65, who at the close of the war was appointed armorer of Duryea's Veteran Zouaves, began his theatrical career in sixty-eight, created a big sensation both in this country and all through Europe in his marvelous and sensational performance with the musket and bayonet, of which he is the originator, has lately retired and settled in New York, taking life easy with his old friends and comrades. The Major has certainly had a wonderful career.

That old-time, favorite, black face comedian, Hughey Dougherty, has retired, and is taking life easy in Philadelphia. Max Rogers, of the well-known Rogers Bros.—Gus and Max—is still at it with one of the big shows.

A. H. Sheldon, one of New York's greatest of favorite comedians of the old Woods' Museum days, and later of Miner's Bowery Theatre, is on the retired list in New York. Willis P. Sweatnam, that universal favorite quaint comedian, who has been starring for the past number of years in Broadway productions. Charles Evans, of the old team of Niles and Evans, and later of that big comedy four, Niles, Evans Bryant and Hoey (Old Hoss), with the clever little French Twin Sisters, for a number of years starred together in that big comedy success, "The Parlor Match," in which Anna Held made her American debut. Charles, the only survivor, occasionally takes a dash before the public.

The most marvelous wonder the world has ever seen was a little boy dressed in girl's clothes, during the seventies and early eighties. Was first brought out by Dan Rice, and billed as "Lulu," the Human Cannon Ball, and was shot from a catapult across the circus ring to a trapeze, which at that time created a big sensation. After traveling with a number of the leading circuses he went into vaudeville, making his first appearance at Pastor's Theatre, being shot from a cannon from the stage to the dome of the theatre to a trapeze where he would perform his aerial feats. This same boy has been for the past number of years out of the profession, conducting a large photographic business in Bridgeport, Conn. Albertia and Wulfken, the two gymnastic marvels, who have traveled the world over, both in traveling shows and their own circus, have settled down on their big stock farm in Hardy, Ark., where they own several hundred acres of tilled land.

Fred Levantine, who was a clever gymnast and barrel juggler in the old variety days, is to-day the F. F. Proctor, proprietor of the Proctor Circuit of vaudeville theatres.

Lawton and Clapp, who began their career in '74, as a team in a song and dance, "Sally, Bless My Soul," at Ely's Hall, Hartford, Conn., after which they joined the Eureka Minstrels, with Lew Metler. Frank Lawton, who became a clever comedian and whistler, passed away a short while ago, in Europe, where he had become a great favorite, and the Low Clapp, later joined Chas. Dockstader as the Dockstaders, and since then as Lew Dockstader, has became a household word and great favorite through his different min-

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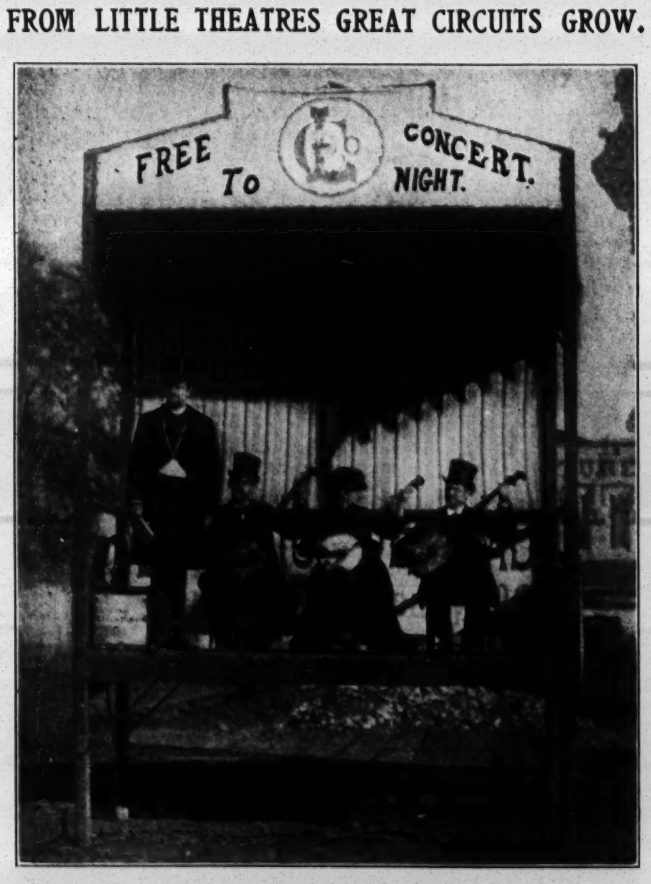

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(Contributed by Frank Golden.)

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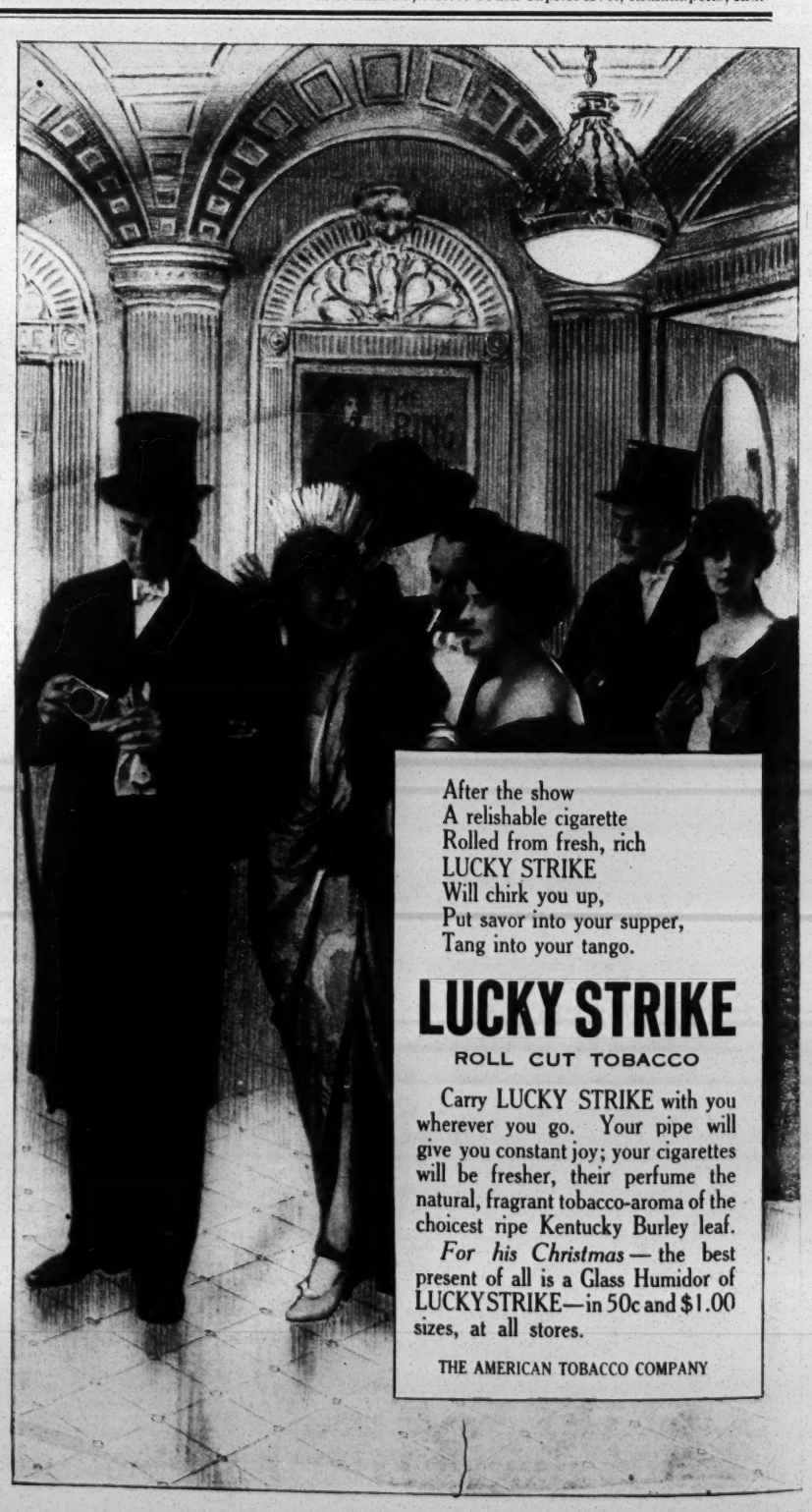

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Put savor into your supper,
Tang into your tango.

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THE AMERICAN TOBACCO COMPANY

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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strel organizations. Both of the original team of Lawlor and Thornton (the Upper Ten and Lower Five), are still in existence. Chas. B. Lawlor, who later became a great song writer, is at present in vaudeville with his two talented daughters, known as Chas. B. Lawlor and Daughters. Jim Thornton, who has become a favorite monologist, occasionally does a turn with his clever wife, Bonnie Thornton. That venerable grand little lady, Mrs. General Tom Thumb, is still before the public, in vaudeville, with her little husband, the Count Magri and Bro. Several other of the little folks who were great favorites back in the variety days.

Admiral Dot and Jennie Quigley, what clever little artists they were in their comedy sketches, especially as Mr. and Mrs. Toodles, in that old English farce of "Toodles." They are both on the retired list. The Admiral got married and settled in White Plains, N. Y., in the hotel business, where he has become quite a real estate owner.

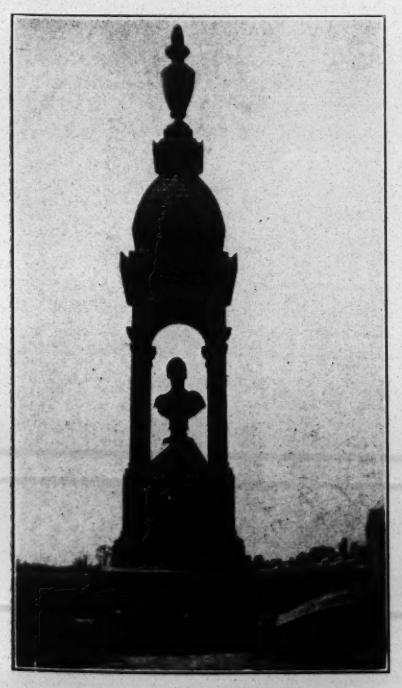
Gorman and Proctor, the *Original Kiltie Duo*, that well known and favorite musical team of singers, dancers and musicians, later with their clever and talented son (Ross Gorman), became the renowned *Original Kiltie Trio*. Stella Proctor (Mrs. John R. Gorman), has lately retired to enjoy life in their beautiful villa, "The Heathers," in North Paterson, N. J. John R. Gorman and Son (Ross), the world's greatest saxophone soloist, are doing a double musical act as the *Original* Kiltie Duo. John R. has been with such shows as Barnum & Bailey, Sells Bros., Whitmore & Clark's, Robert McAllister's and the John L. Sullivan and Lester and Allen's Minstrels, and the "Alvin Joslin" "Her Atonement" and Hyde & Behman's Shows, and has been soloist with Cappa's Seventh Regiment, Bayne's Sixty-ninth Regiment, Conterno's Ninth Regiment, Garland's Tenth Regiment, P. S. Gilmore's Twenty-second Regiment and Auguard's Bands of New York, also with D. W. Reeves' American Band, of Providence, R. I.; Lothian's, Slafers and Hewson's Military Bands, and the Bostonian Opera Co. Some record.

Lydia Yeamans Titus, of that well known and talented Yeamans family, is still before the public, doing her clever character impersonations assisted by Fred J. Titus.

One of the Gilford Bros., clever acrobats and statue artists, have been managing a cafe for a number of years in Orange, N. J., which contained a large and valuable collection of relics and curios, which they collected while on their travels around the world. Robert C. Gilford just passed away a few weeks ago. Some of the well knowns of other days, who are still on the boards, that come to my mind are Charles J. Ross, of that favorite and clever team of Ross and Fenton. Rouclere and Mildred, who have been traveling with their own shows. Dick Leggitt (the rising generation). Robt. Daily, formerly of the Daily Bros., is at present on the U. B. O. time in a comedy skit. The Waldron Bros., Dan Sherman, formerly of Sherman and Morrisey, knockabout team and burlesque trapeze, now Sherman and De Forrest; Joe Cawthorn, of the Cawthorn Bros., who has for a number of years been in big Broadway productions, still holds onto his concertina.

Joe Crotty, now of the Crotty Trio; Dan and Ida Manning, Den Delmaning Bros., the Gardner Bros., Jim Neary, Tom Nawn, that quaint Irish comedian.

Lulu Keegan, fomerly of the Keegans—John and Lulu—is now doing an act with Joe McNatto. Frank Cummings, of the old team of Cummings and Hines, is doing an act with his wife, known as Cummings and Knight.



JOHN McCULLOUGH'S MONUMENT

In Mt. Moriah Cemetery, Philadelphia, Pa.
Born Nov. 14, 1832.
Died Nov. 8, 1885.
Inscription under bust in back:
Erected to the Memory of the Eminent Tragedian, JOHN McCULLOUGH, by his Friends: John W. Mackey, Wm. J. Florence, Wm. M. Connor, John B. Carson, Wm. F. Johnson, Wm. H. Thompson, Mary Anderson and others.

(Snapped by Al. Fostell.)

MONUMENT OVER THE REMAINS OF JUNIUS BRUTUS BOOTH,

In Booth plot in Green Mount Cemetery, Baltimore, Md., in which are buried the Booth family. Junius Brutus Booth, Sr., born May 1, 1796; died Nov. 30, 1852. Mary Ann, wife of J. B. Booth, born Jan. 2, 1802; died Oct. 22, 1885. Rosalie A. Booth, died Jan. 15, 1889, aged sixty-five; Richard Booth, died Dec. 29, 1839, aged seventy-six; Joseph A. Booth, M. D., brother of Edwin T. and John Wilkes Booth and Junius Brutus Booth Jr., born Feb. 6, 1840; died Feb. 26, 1902. Edwin T. Booth, son of Jos. A. and Cora E. Booth. Asia Booth, wife of John Sleeper Clarke. John Wilkes Booth is also buried in this plot.

(Snapped by Al. Fostell.)

Fred Wilson, one of the first to do a clog dance, is retired in New York. Louise De Luisi, another one of the clever danseuses of the variety days, is retired, living in Brooklyn. Eddie Mack, of the Dancing Macks, is in the glass business in Detroit. Harry Houdini, who has risen to wealth and fame as the handcuff king of the world, goes back to the variety days, makes his home in New York, owns a beautiful mansion in Harlem, which contains one of the rarest and most valuable collections on magic and magicians *in the world*. Harry is an authority on magic and magicians, on which he has compiled several books.

Some who have sprung from the variety stage to become famous in the burlesque field, both as performers and managers, are J. Herbert Mack, now president of the Columbia Amusement Co., who worked with Lizzie B. Raymond, who is still active; Charles Barton, of the old song and dance team of Rice and Barton; Dave Marion, of the old team of Marion and Bell, who whiles away his vacation days on his beautiful orchard near Toms River, N. J.

Harry Bryant, formerly of Bryant and Holmes, has retired from the field to enjoy life. Gus Hill, the one time champion club swinger, is still active; has gone in heavy in road productions. Bobby Manchester, of that favorite old song and dance team of Manchester and Jennings, has also retired and settled on his beautiful estate in Painsville O., to enjoy the fruits of his labor, and Bob is certainly the big It in Painesville.

Charley Robinson is with his own show, active the same as Billy (Beef) Watson and Bluch Cooper, of the old team of Cooper and Stewart. Jim Lowery, of Jacobs and Lowery, formerly of Lowery and Hanley; Pat White, Johnny Weber, and John West, of the old team of Gallagher and West.

C. F. Robinson, at one time known as Prof. Wonn, who for years had a dog and pony show, has settled down on his farm near Pittsburgh. Pauline Markham, the beautiful burlesque queen, of Lydia Thompson's British Blondes fame, is living in Brooklyn. Of the one time favorite Weathersby Sisters, Elisa and Jennie, the former became Nat Goodwin's first wife. Jennie is still before the public, and is this season playing the character of Louisa Cook, in "Too Many Cooks." A. O. Duncan, George W. Hussey and Dan Harrington, ventriloquists, are all still active.

Carroll Johnson, of the old team of Johnson and Powers, for years in minstrelsy, and for several seasons starred in "The Ivy Leaf," an Irish drama, has lately gone back into vaudeville.

Francis Wilson, another one of the old school of song and dance men, of the former team of Mackin and Wilson, needs no introduction, as he stands to-day one of the foremost comic opera comedians of the profession. Mr. Wilson owns a beautiful villa in New Rochelle, N. Y., where he enjoys life between seasons among his books, of which he has a large, rare and valuable collection.

Joe Flynn, my old partner, when we did a musical moke act as Fostell and Flynn, and when we separated it became Sheridan and Flynn. Joe Flynn, who gained a world-wide reputation through his famous song of "Down Went McGinty," the greatest song hit that was ever written, which traveled around the world like wild-fire, was played, sung and whistled in every land and clime. I have a letter written to me from Harry Blake's brother, of the Two Bees, who was color sergeant in the Soudanese Battalion written after the Battle of the Soudan, Egypt, saying they marched to battle to the tune of "Down Went McGinty."

Articles of food, wearing apparel, animals and everything imaginable were named after the song. It became a fad and a craze. Nothing was ever heard like it. It brought the author fame and fortune over night. Joe wrote some great songs after, even better ones, but none could take the place of "McGinty." He has been doing a single parody turn for a number of years, all his own compositions. He was one of the first to do a parody turn of his kind in the profession. Mr. Flynn resides in St. James, L. I., where he owns a beautiful homestead, and takes life easy when off the road. Gilberta Fostell, the little Peek-a-Boo of old, who has been before the public since childhood, now known as Vesta Gilbert, is at the present writing with Ullie Akerstrom's musical review, at St. Johns, N. B., for a run. Miss Akerstrom, wto for years has been starring in all her own productions, is a graduate from the variety stage.

A few of those who have lately retired from the variety stage and have become guests of that grand home on Staten Island, N. Y., the Actors' Fund Home, are: W. T. Stephens and Minnie Oscar Grey, Ike Withers, Harry (Doc) Irving, and that grand young man, Charles Morris, the dean of minstrelsy, formerly of the Morris Bros., Pell & Trowbridge Minstrels. A few of the proprietors and managers of the old variety theatres who are still in the land of living, the two of the oldest are Harry Enochs, the old time comedian and banjoist, and proprietor of Enochs' Varieties, in Philadelphia, is living there in retirement, and Charles Welch, of the old Theatre Comique, in Detroit, is living there retired. W. J. Gilmore, of the old Grand Central, in Philadelphia, is retired there.

B. C. Hart, of the old Theatre Comique, in Cleveland, is in 'Frisco doing newspaper work. Jac. Aberle, of Aberle's Eighth Street Theatre, N. Y., where they used to start the show one minute after twelve Sunday night. He later managed the White Elephant, in Cleveland, and at present is managing a cafe in Chicago. Sigmund Gabriel, of the old Tivoli, and later the Vine Street Opera House, in Cincinnati, is at present holding a prominent position in the Court House in Chicago. Mike Heuman, of the National, on the Bowery, N. Y., later managed Terrace Garden and the Harlem Casino, has retired.

G. E. (Doc) Lothrop, former manager of the old Boylston and Grand Dime, and at present manager of the Bowdoin Square, the Grand and the old Howard Athenæum, the oldest theatre in New England. The doctor is the only active manager. E. G. Gelsenheimer, genial Eddide, former manager of the old Clarendon Music Hall in Port Jervis, N. Y., is at present managing Brock's Hotel Erie, in Port Jervis, N. Y., and last, but not least, Happy Harry Roop, who managed a house in Philadelphia, and later, with George Nopper, managed the old Globe Theatre, in Washington, D. C., which formerly was Jake Budd's Theatre Comique. Yours truly was the last one to appear on the stage there, as the whole block was torn down later to make room for the present post office.

Florence Emmett and your humble servant are still in the field as Fostell and Emmett, and are still able to hold our own.

I believe I've covered the grounds of the days of Tony Pastor, the good old variety days. I've tried to mention all who are still in existence, both in and out of the profession. If I've made any errors or omissions I shall be pleased to hear of them, as I don't know it all.

With best of wishes to you all for a healthy and prosperous Nineteen Fifteen, Yours in fun, AL. FOSTELL, Detroit, Mich.

"Through the ad. we wired in recently we secured some good people, and could have organized a dozen companies from the letters we received in answer to our ad. Thanking you for past favors, I am, very truly yours, JOLLY DELLA PRINGLE."

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SHOW BUSINESS.

AS IT WAS, AS IT IS, AND ITS POSSIBILITIES.

BY E. F. ALBEE.

(Vice President and Half Owner of the Keith Vaudeville Circuit and General Manager of the United Booking Offices.)

Among the ruling customs of the amusement world is one that calls upon showmen at Christmas time to express their opinion of show business past, present and to come. As a rule there is little to say other than to report the steady procedure of a business now happily well regulated in nearly every branch. This year, however, showmen are faced by extraordinary conditions that have no precedent in the past, and which will be recorded as unique in the history of the theatre. We are all involved in the iron grip of a world-wide unsettled condition, and as war is said to try men's souls, so certainly it tries men's business. At such a time it is well to take stock and to consider basic facts of amusement conditions and to endeavor to predict from a study of the past and present what the future holds of ill or good.

The war is not the only cause of the present difficulties in the vaudeville business. There has been an over production in all branches of the business. There are too many theatres, many of which have been built by people who were not previously identified with theatricals in any way, purely as a speculation. The temptations held out to outside capital to invest in theatres have been alluring. Glowing prospectuses have been issued by promoters, showing large profits, which are alleged to have been made in vaudeville and other theatres. Stock companies have been incorporated, and stock in theatres sold to the public on the strength of these highly colored prospectuses, and the law of supply and demand has been entirely disregarded in the wild scramble of these theatrical promoters to float their stock. For such schemes of financiering there must always be a day of reckoning.

A. Paul Keith and myself, who acquired the B. F. Keith Circuit, are interested in forty-eight theatres in large Eastern cities. Before going further, I wish to speak in praise of my associate, A. Paul Keith, son and heir of vaudeville's founder. He is a young man of sterling worth, with whom it is a genuine joy to work. He possesses a sturdy, dependable personality, and has inherited the persistence in right policies that made B. F. Keith great.

It is rarely that a theatrical manager's son develops the qualities for business and sticks to the detail part of it with the hardheadedness and great interest that A. Paul Keith has shown from his early boyhood. He was brought up in the business, and, blessed in the possession of his father's strong qualities and his mother's lovable character, he adds to them a complete knowledge of present day theatricals, which makes him a showman to be reckoned with in the future.

Our associates are all men of graet experience in the show business, and many of them own and operate theatres of their own. These men include: Mr. Shea, of Buffalo and Toronto James E. Moore, of Rochester and Detroit Harry Davis, of Pittsburgh S. Z. Poli, of half a dozen New England towns; F. F. Proctor, vice president of our booking offices; Walter Vincent, who has a large circuit of theatres throughout the Eastern and Southern States; Jake Wells, an enterprising showman of the South; the Canadian Circuit, which is owned and controlled by financial men who have interested with them Clark Brown, a man of large experience in show business.

All these men make a combined strength for legitimate vaudeville which was created by them, and own theatres built by money they have earned in over thirty years of struggle and saving. The foundation of their business was built on rock, and nursed with intelligence and care and frugality, and what they earned they put back into the business, until to-day they represent the great, solid circuits of the United States.

That represents the vaudeville circuits East of Chicago.

West of Chicago, the late Chas. E. Kohl started in the museum business at the same time as Mr. Keith and myself, and with George Castle and Mr. Middleton, developed in Chicago the vaudeville business from the old museum business up to the present high standard.

Max Anderson and Henry Ziegler at about that time started in Cincinnati, Indianapolis and Louisville. They built beautiful theatres, ran them on a legitimate basis, using their own money and combining their own strength with others of equal experience who had gone through the same hardships, and from no other source did they receive or ask for help.

The other side of Chicago the great Orpheum Circuit, controlled principally by Morris Myerfeld and Martin Beck, has developed from one theatre in San Francisco to a splendid list of magnificent vaudeville houses, all equipped by this company of a few men, who built up the business, did the work, booked their own shows, ran their own theatres, and in later years affiliated their circuit with Kohl's, Castle's and Middleton's interest, in Chicago, and then came the affiliation of the big Eastern vaudeville circuit controlled by Mr. Keith, and the Orpheum Circuit, controlled by Mr. Myerfeld and Mr. Beck. In all these years the public has not put a dollar into these circuits.

All these men are pioneers, and know the show business in every detail, and they are the sinew and strength of the vaudeville business to-day. Their houses, bought and paid for with years of full experience, having gone through all the hardships of the early day show business, they stand ready to battle against any condition, whether it be hard times the country over, whether it be an over production of show business by inexperienced people, or the passing away of some of its members.

Now we come to the newest form of amusement in theatres—the motion picture. I think the picture business in itself is excellent. There has been no more popular or pleasing entertainment presented to the public in the past twenty-five years.

Mr. Keith was among the first to realize the possibilities of the motion picture as an amusement. He showed the first machine in the United States. It was a Vitascope, which displayed a small picture of about eight feet by eight feet, and was shown at Boston, then at the Union Square.

Then came the Cinematograph. We were its first exhibitors in America, putting it on at the Union Square Theatre, then Boston It made an instantaneous hit, for the picture was very much larger. I remember one of the first pictures presented was a troop of cavalry men making a charge. They dashed down to the front and quick as lightning came to a halt. The people in the audience would rise up in their seats, thinking they were coming from the curtain into the audience—it was so realistic. Another picture which made a wonderful impression upon the audience was the surf breaking upon the shore.

The next to come was the Biograph.

I first advertised the Biograph in Boston by sending out a bicycle brigade of twelve men, the first carrying a bugle to herald their coming. All wore white suits, white hats and white shoes, and on the backs of their white coats was painted: "Go to Keith's and See the Biograph." People of course didn't know then what the Biograph meant. That is, what kind of entertainment it presented, whether it was a song and dance or a dramatic sketch, but when they came and saw people walking about in a picture there was nothing but astonishment and wonder on their faces, and every one who went out of the theatre was an advertisement for the Biograph.

It was in Summertime and the house was packed to capacity in the warmest weather. We have continued pictures ever since, and that was over eighteen years ago. We have now a large number of picture houses—some beautiful ones, which we devote exclusively to pictures.

People ask my opinion as to what is the future of the motion picture. I fully believe that it will be as great as has been the development of all kinds of show business, especially the legitimate and vaudeville.

I remember, going back twenty-five years, going with Mr. Keith to Mr. Erlanger's office on Fourteenth Street, and the attractions that he represented at that time probably numbered less than half a dozen. The business was uncertain. It was the rule and not the exception, for an attraction, which had a route of ten or twelve weeks, to ask the manager of the house to send on money to get the next town. And he, as the paper was already up, took chances on getting his money back, and advanced enough to bring the troupe on. And so it went from town to town.

There were a few cities that did exceptional business, and that would carry them along for a few stands. There was nothing certain in show business at that time. It ran wild. There was no stated policy. Get what you could, where you could, and what little you did get didn't amount to much. It was just a hand-to-mouth living.

All this was changed by the intelligence and indomitable energy of A. L. Erlanger, who started in to construct dramatic show business on a legitimate basis. I saw it grow from year to year under Mr. Erlanger's direction. I saw it develop so that a man who had ten weeks of uncertain time had twenty weeks of certain time, up to the present time, when he is booked for an entire season, knows just where he is going, and nowadays you hear very few, if any of the old requests "Send me money to get to the next town."

No one has come up to take Mr. Erlanger's place, and as long as he continues his activity, the public is assured of good, clean, orderly, high class shows.

Vaudeville has made the same great strides and it is pleasant for those who have created this business to see the great prosperity that has come not only to the men who worked hard to establish it, but to those who were associated with these men, and the actor, both in vaudeville and the dramatic and musical part of show business, has shared in the prosperity of this great growth. Go along the shores of Long Island, of Westchester County, up through the hills of New Jersey, and count the number of beautiful homes that are now owned by actors in all branches of theatricals. This was all created in a legitimate way. There were no wild-cat schemes, there was no promoting of theatricals in those days, on the basis of ten per cent. a month, which is promised to-day by theatrical promoters, but all this was earned by good, hard, conscientious work, combined with ability and energy of the yeoman kind.

I predict the same condition for motion

L.F.

LEO FEIST AND STAFF
HOPE THAT ALL THEIR FRIENDS WILL ENJOY
A MERRY CHRISTMAS

1914

THE CLIPPER WISHES YOU A MERRY CHRISTMAS.

pictures in the near futue. Organizers of the highest calibre will direct the business with efficiency and steady progression. From the history of vaudeville and the legitimate we may easily forecast what lies ahead of the "movies."

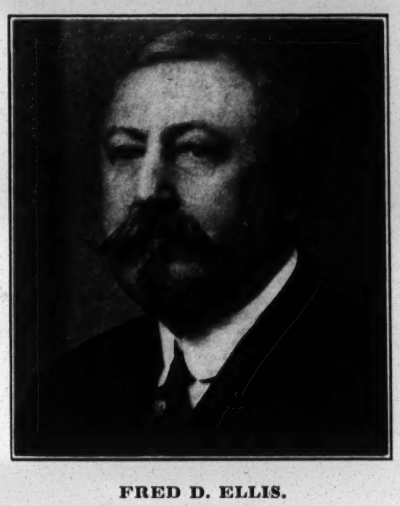
I believe the popularity and success of vaudeville is principally due to B. F. Keith's determined stand for cleanliness and decency on the vaudeville stage. Mr. Keith was a pure-minded man. He would not tolerate the least suggestiveness on the part of any performer or act in any of his theatres. Because of his steadfast adherence to his principles the vaudeville theatre to-day is a place where women and children can find wholesome, refined entertainment.

Mr. Keith has extended his influence for decency and cleanliness in vaudeville all over the world, and the men associated with him were inspired by his spirit, and have profited by his determination to give nothing but what was clean and wholesome.

Years ago, when Mr. Keith first started, the performers very often took exception to cuts that Mr. Keith made in their acts and to his suggestion as to their dress, etc. They couldn't understand it, as they had been accepted in Fargo Leadville and other Western cities, where shows were only attended by men, who made no objection to what they saw or heard. But when it was pointed out to the performer that things were different; that we were catering to ladies and children, and that the future of vaudeville and their own future depended upon the respectable conduct of both the theatre and what it presented on the stage, they readily fell in with Mr. Keith's idea.

To-day we have no trouble whatever, unless it is with some act entering vaudeville, for the majority of the performers are jealous of the respectable name that vaudeville has to-day, and cry out themselves against besmirchment by others.

A SPIC AND SPAN OLD TIMER.



FRED D. ELLIS.

Old time advance agent and CLIPPER reader for forty-three years, had his first entry into the show business in 1868, as a program and property boy in the old Town Hall, Northampton, Mass. His first road experience was with H. Price Webber's Boston Comedy Co. For several Summers there was never a circus or any kind of a tent show that camped on the Northampton meadows that young Ellis did not work for in some capacity to gain admittance to the performance. He knew every inch of the surrounding country, and when only twelve years old piloted Jac. Abbott, agent and billposter for L. B. Lent's New York Circus, while he covered with paper the bridges, barns and fences for miles around.

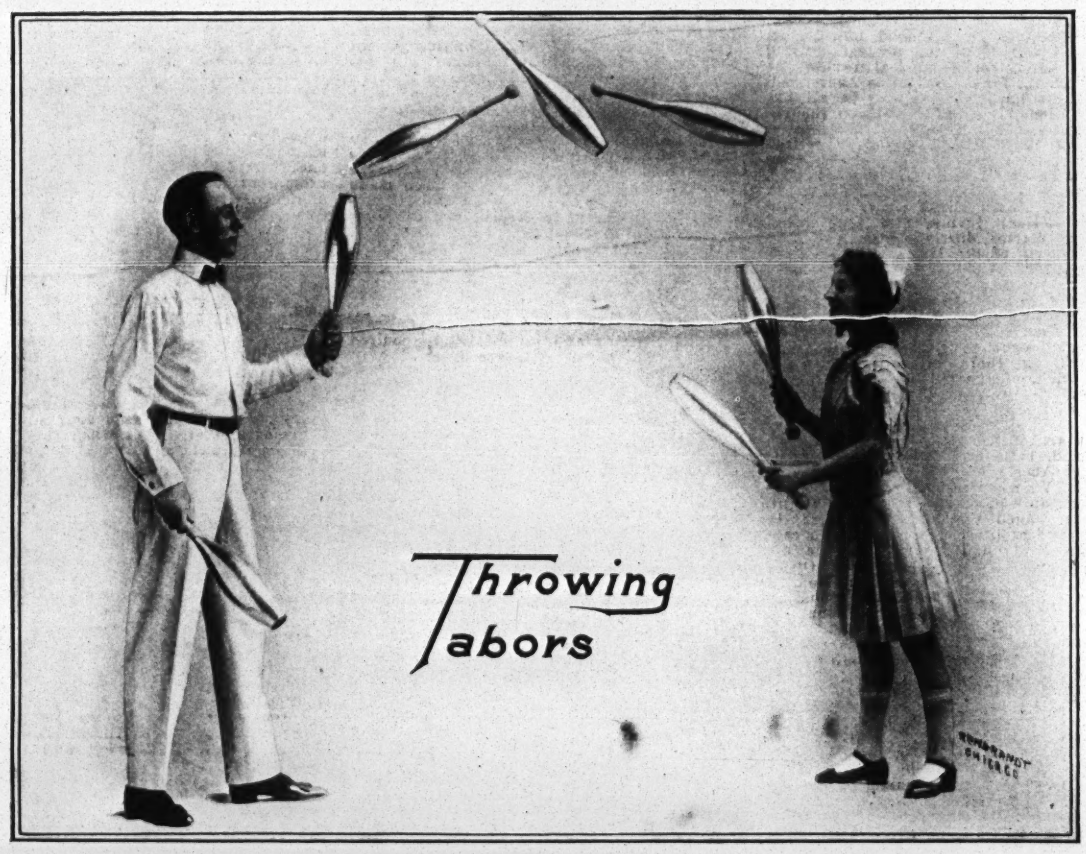
Mr. Ellis was the first person to play an attraction on shares in Laconia, N. H. He managed the Folsom Opera House in that city for some years, and also booked combinations in Lake Village, Tilton, Pittsfield and Franklin Falls, nearby. He was the pioneer local manager in New Hampshire, North of Concord.

He went on the road as an advance man in 1886, and has been connected with John J. Williams' Jollities, Duncan Clark's Female Minstrels, John E. Ince's "Fun in a Boarding School," Webber's Boston Comedy Company, Frank W. Nason's "Our Picnic," the Fredericks, and Vaughan Dramatic Company, Bristols Circus, the Cohan Family Mirthmakers (Four Cohans), Lester and Allen's Picked Vaudeville Stars, George A. Henderson's "Pickpocket of Paris," Rufus Scott's "Thrown Upon the World," Phosa McAllister's "Taken from Life," Gus T. Wallace's "Si Perkins," and others. For family reasons, and because of a rheumatic affliction, Ellis retired from the profession many years ago.

He served an apprenticeship at the printing trade in the early '70s, in the office of *The Laconia* (N. H.) *Democrat*. He is now with *The Brooklyn Daily Eagle*, and during the Summer months writes semi-professional baseball stories for that paper, and be it said, has helped several young ball players into a place in fast company. Ellis has been identified with baseball affairs in Ridgewood, Brooklyn, for about ten years, and the colored ball player owes much to him. He also holds down the job of official scorer at Wallace's Baseball Grounds, in Ridgewood. He was a ball player himself years ago.

Mr. Ellis has been connected at various times with *The Boston Globe*, *Haverhill* (Mass.) *Gazette*, *Dover* (N. H.) *Republican*, *Newmarket* (N. H.) *Advertiser*, and other newspapers. He is a direct descendant of Timothy and Joshua Ellis (father and son), who fought in the War of the American Revolution on the side of the colonies. He, himself, is a veteran of the New Hampshire National Guard and an Exempt Fireman. He is the same nobby dressing "Fred," and his friends number high enough to populate Brooklyn all over again.

EARLE S. DEWEY AND MABEL B. ROGERS,
"King and Queen" of "Musical Comedy Tabloid."

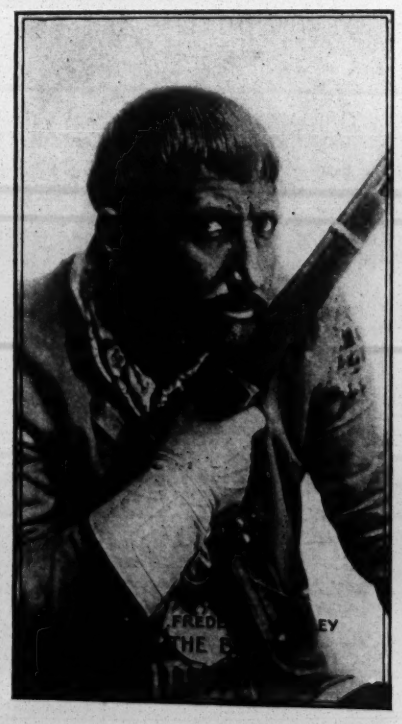


AN OLD POSTER.

Harry (Leopold) Hanson sends us an old poster of the Howard Athenæum, Boston, in 1886.

The bill of Wm. Carroll's Star Specialty Alliance includes: The Great Caicedo, William Carroll, Cheever and Kennedy, Hilda Thomas, Harry Kennedy, Kitty O'Neill, Wilmot and Lester, Alice Raymond, Howe and Doyle, Annie Brightstein, Hughes and Oxford, Leopold and Bunnell, Kerrigan, Duffy and Kennedy. Gus Williams was underlined to appear in "One of the Finest," "Captain Mishler" and "Oh, What a Night."

THE HEAVYWEIGHT CREW AT MINER'S BRONX, NEW YORK.
Standing: Lonnie Follette, assistant electrician; Jack Halpin, flys; Bill Murphy, grip.
Sitting: James Gilmore, props; Frank Howe, stage manager; Tom Lennon, electrician.



E. FREDERIC HAWLEY (The Bandit),
Opened his ninth season in "The Bandit" on Nov. 2, playing United time. Mr. Hawley is not only the pioneer in America of this style of playlet, but has broken the trail and left it well blazed around the world, having played England, Ireland, Scotland, Ceylon, India, Africa and Australia. And it is a Merry Christmas to be home again.

La Graciosa is a flashy act for vaudeville, and Arthur Hammerstein, after playing the same for two straight weeks, will book it back in a few weeks. She is also to play a Summer run on the Victoria Roof, New York. It is a posing act with beautiful colored slides and classy scenery.

J. SKY CLARK'S BUNGALOW IN LOS ANGELES, CAL.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL OUR FRIENDS IN THE PROFESSION, INCLUDING THOSE WHO HELPED US MAKE OUR TWO BIG SONG HITS

IN THE VALLEY OF THE MOON

AND

YOU'RE MORE THAN THE WORLD TO ME

We wish to Announce to the Profession that we have a Great Bunch of New Songs for 1915, including PICK OF THE FAMILY, LUCILLE LOVE and IT'S A LONG WAY TO TIPPERARY, Etc.

JOE MORRIS MUSIC CO., 145 W. 45th St., N. Y. CITY
MIKE L. MORRIS, Mgr.
PHILA.: 135 N. 9th St.
CHICAGO: Grand Opera House Bldg
BOSTON: 32 Boylston St.

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY
INCLUDING OUR ENEMIES

JEFF **BRANEN & LANGE** ARTHUR

Writers of "Valley of the Moon," "More than the World to Me," "In the Garden," "Eyes of the World," and the late Comedy Hit, "The Pick of the Family."

HEADQUARTERS
JOE MORRIS MUSIC CO., 145 W. 45th ST., NEW YORK

A MERRY CHRISTMAS and HAPPY NEW YEAR
AND ALL THAT GOES WITH IT TO ALL

CHARLES **McCARRON AND WALKER** RAYMOND

Writers of "Poor Pauline" and "She Used to Be the Slowest Girl in Town"

SEASON'S GREETINGS FROM

LEWIS F. MUIR

(THE MELODY MAN)

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LEON FLATOW

TO ALL HIS PROFESSIONAL FRIENDS
With F. A. MILLS MUSIC COMPANY

A Merry Christmas and a Happy New Year to All My Friends

I AM ASSISTING WOLFE GILBERT AT STERN'S, 102 W. 38th STREET. PAY ME A VISIT.

WILLIE WHITE

A Merry Christmas and Happy New Year

TO ALL MY FRIENDS. Am with my Pal, WOLFE GILBERT
Call on me at "STERNS," 102 W. 38th St.

IRVING MASLOFF

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY

HARRY COLLINS

NEW YORK MANAGER FOR JOS. DALY

"INSPIRATION."

BY L. WOLFE GILBERT.

(Author of "Hitchy Koo," "Waiting for the Robert E. Lee," "Here Comes My Daddy Now," "Mammy Jinny's Jubilee," "Camp-meeting Band," etc., and his two latest hits "Weep No More My Lady" and "Maybe a Day, Maybe a Year.")

It is needless to say, in fact it is taken for granted, that to be inspired one must think, and to think one must be inspired. That, of course, settles the fact that one must both think and be inspired in order to write

Yet my colleagues take great pleasure in making it "look" a lot harder than it is. In other words, to hear them tell it, the midnight oil is burned night in and night out—hence loss of sleep, appetite and health, but believe me (of course I am speaking for myself) it's greatly exaggerated.

Outside of the midnight oil, the "boys" take great pleasure in telling you that they need "color," environment, etc., etc., to write their little ditties for the public. I never saw a levee in my life, and I wrote "Waiting for the Robert E. Lee." There was not an infant in my family when I wrote "Ragging the Baby to Sleep," so that disproves that theory. The artist who draws—even he does not depend greatly, from what I understand, upon his local "color" or his model for a subject. Imagination is the creator of most ideas.

It is not necessary to isolate oneself from humanity to think. In fact many a great idea in song, book or art has come to one from coming in contact with things material and otherwise. I cannot imagine a barren quiet room with just a light burning, and a little furniture, giving anyone any ideas.

A person who writes or draws is a creator. A creator, nine out of ten times, is an observer. He must see, hear, and if he tells the truth, he is pilfering from his everyday contacts with people and their ways and doings.

The "boys" even among themselves, will say that "this morning about three o'clock I woke up with this idea, and had to get up, dress, take a strong cup of tea (?) and a big, black cigar, and I had to finish this idea." I will admit that once in a lifetime such a thing might happen, but very, very seldom. I doubt that the idea could not have waited till the morning. Of course, I won't deny the fact that one must have moods. I will admit that you don't always feel like writing, but still I insist that great things have been written under what the average mind would call "adverse circumstances." Many the time I have ridden down in a street car and I have written a verse and chorus—many the time I have finished a song in our professional department when ten different pianos were going at the same time, playing ten different tunes, sung by ten different singers, not forgetting ten different voices of good or other quality.

Most of the time I hate to write a thing without having someone in the room or alongside of me to criticize or even suggest. I am not ashamed to admit that I have listened to suggestions. I may not have adopted them, nor used hem, but I have listened, and all during the time that I was writing. The average person who likes to be isolated by himself is self-centered.

Great literary geniuses, at least of modern times, from what I understand, have their secretaries that they dictate to (I mean in a stenographic way), and nine out of ten times, the secretary-stenographer has been the means of suggesting and correcting many an idea.

The "boys" like to make it appear a supernatural gift of inspiration from the gods, but the sooner most of us get down to Mother Earth, and in other words be practical, we will come to a better understanding with ourselves and our brethren. The day of the long-haired, starved bard and genius is over. Nowadays a man writes for what there is in it the same as a great musician plays for "what there is in it," and a great artist draws for "what there is in it." The long hair does not make a great musician, nor does the long hair make a great poet. I think long hair dates back to the times when geniuses did not have enough money to get a hair cut, and a man can be a genius nowadays, a poet or musician or song writer and still be a human being, and act like one.

The Jack London type of man is the literary man of the present decade—a good athlete and sportsman, who dines freely and lives good, and does not affect any dreamy far-off look in his eye. He is just a clever man—gifted at that, and does not depend on his face to show it.

In conclusion, dear reader, the object of this little article is to advise you that the writer is a mercenary man with a poetic gift, who makes the most of it and writes when he has to, and under any circumstances, if necessary. Big ideas can be written under pressure, and poor ideas under great circumstances.

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Max Winslow

WITH
WATERSON, BERLIN & SNYDER

A HAPPY NEW YEAR TO ALL

MAX SILVER

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Hugh Kinchley

Clipper Correspondent

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TWO OLD PROGRAMS.

FROM MAJOR BURK'S COLLECTION.

Aug. 7, 1879.

EMERSON'S
MEGATHERIAN MINSTRELS.

½100 SOLID. ½100 STRONG.
Under the Sole Management of R. M. Hooley,
Of Hooley's Theatre, Chicago.
Change of Programme Nightly.
PART FIRST—SOCIAL SESSION.

Overture, Selections from Pinafore, arranged by H. Wannemacher....Emerson's Megatherians
Gwine In De Valley.....E. M. Hall
The Day When You'll Forget Me....J. A. Barney
Sour Cider.....Luke Schoolcraft
Essie Dear.....Arthur Cook
Branigan's Band.....Billy Emerson
Rocked In the Cradle of the Deep, H. W. Frillman
Finale—National Guard Quickstep, Movement of the Awkward Squad.
After which the Lightning Drill Artist,
MAJ. BURK,
Will introduce his Famous Act, L'Militaire.
PART SECOND—OLIO.
E. M. HALL, King of Banjoists,
In his new Solos, Songs and Funny Sayings.
3 *THE RANKINS* 3
Carl—Will—Rit.
In their Triple Song and Dance, each accompanying himself on the Banjo.
12 *LANCASHIRE CLOG DANCERS* 12
In their New and Sensational Military Zouave Drill and Clog.
THE GREAT EMERSON as *MORIARTY*,
As performed by him over 500 times in the Atlantic and Pacific States.
HARRY ROBINSON,
Great Comic Exercises on the Flying Trapeze.
THE HAPPY CHILDREN 16 *FROM the SOUTH*
Seaman & Somers, Girard Brothers, Gibson & Binney, Walsh & King, Haverly & Gibbs, Parks & Donovan, Lyons & Leary, Kelly & O'Brian,
Will present their new and startling Song and Dance, written by E. M. Hall, entitled
THE CINCINNATI HAMS
Introducing Acrobatic, Athletic and Gymnastic Exercises.
XELOPHONE SOLO - A. LISTONE.
The whole to conclude with the very Laughable Sketch, entitled
SCHOOLCRAFT'S VISIT.
Jerry.....Geo. H. Coes
Country Cousin.....Luke Schoolcraft
Jenny.....A. T. Hoyt
Other Characters, by Megatherians.

MOORE & BURGESS' MINSTRELS.

PICCADILLY, W.
ST. JAMES HALL.
PROGRAMME FOR THIS EVENING,
May 10, 1884.
Interlocutor, Mr. John R. Kemble.
It may be found requisite to make slight Variations of the Programme, in which case it will be announced from the stage.
PART I.

Overture,
By the Band of the Moore & Burgess' Minstrels.
New Ballad (first time).....Mr. H. De Brenner
"The Night of the Ball."
New Comic Song.....Mr. Eugene Stratton
"Eighteen Pence."
New Ballad.....Mr. Sidney Herbert
"Tiny Hands."
New Bass Song..(his first appearance) Mr. Dornan
"The Diver."
New Ballad.....Mr. Ralph Hunt
"Keep Your Roses, Little Darling."
New Song.....Mr. Alfred Mackay
"Dream Faces."
New Comic Ditty.....Mr. Walter Howard
"The Lodger and Mary Ann."
Written and Composed by Geoffrey Thorne, author of "Says Aaron to Moses," etc.
New Ballad.....Mr. E. Stepan
"Voice of the Mountain Land."
New Song (first time).....Mr. Herbert Craven
"Last Night."
New and Original Comic Song....Mr. Tom Ward
"The Grand Review."
New Bass Song.....Mr. T. Spurr
"Silver Moonbeams."
New Ballad.....Mr. C. E. Wilson
"Only a Dear Little Flower."
Operatic Finale on Themes from Verdi's "Un Ballo in Maschera," arranged by John Hobson.....Moore & Burgess Minstrels
It is respectfully requested that the Patrons of the Moore & Burgess Minstrels will refrain from encoring any of the Songs and Dances as the Programme is unusually long.
Intermission of Two Minutes Only.

PART II.

Banjo Solo and Comic Sketch..Mr. Edwin French
The Burlesque Queen of Song..Mr. Ernest Linden
Grand Terpsichorean Display by the Champion of the World (His First Appearance),
MR. TOM WARD.
Last Appearance of
MAJOR BURK,
Phenomenal Performance with Musket and Bayonet
Original Specialty performed only by Major Burk.
THE DUDES AND DUDESSES.
(Written and Composed by Edwin French.)
Messrs. French, Somers, Stratton, Moore, Jun., Freer, Morston, Pepper and Ward.
Harp Solo.....Mr. Stratford
The Performance will conclude, for the first time, with an entirely new and original Comic Sketch, entitled
A MORNING AT KINO'S.
In which Mr. E. French, Mr. T. Somers, Mr. Walter Howard, Mr. Ernest Linden, Mr. G. W. Moore, Jun., Mr. Mackay, Mr. Pepper, Mr. C. H. Wilson, Mr. Freer, Mr. Tom Ward, Mr. T. Spurr, Mr. E. Stratton, Mr. H. Craven, Master Pickering and Mr. John Kemble will appear.
New Scenery by Mr. H. Emden.
Properties by Mr. Moynhan.
The whole Arranged and Produced by Mr. John Kemble.
Interlocutor, Mr. John Kemble.
Musical Director, Mr. John Hobson.
Stage Director, Mr. G. W. Moore.

GEORGE DAMEREL,

Who is appearing with his clever company in "Ordered Home," a dramatic sketch by Rudolph Berliner, touring the United and Orpheum Circuits, under the personal direction of George Damerel. Holiday Greetings to all.

PISANO AND BINGHAM.

Playing exclusively for Marcus Loew.
Merry Christmas to all!

ROSE AND CURTIS.

Maurice H. Rose and Jack Curtis are successfully representing a number of big acts, and their list is steadily on the increase. Among those who have placed their booking affairs in the hands of this team of hustlers are Adeline Genee, Annette Kellermann, Arthur Prince, Anna Chandler, Hymack, Rigoletto Bros., Clarice Mayne, Jean Aylwin, George Robey, R. G. Knowles, Vesta Victoria, Adele Blood, Mme. Otero, Herbert Kelcey and Effie Shannon, Richard Bennett, Lydia Kyasht, Chretienne and Luisette, Lipinski's Dogs Okabe Japs, Pekin Mysteries, Lucy Gillett and Nellie Wallace.

XMAS GREETINGS

BOBBY NORTH

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

TO ALL FROM

HARRY LE CLAIR

THE MAN YOU ALL KNOW

SEASON 1914-15

Feature of "FAY FOSTER COMPANY"

THE ONLY OFFICIAL MARY PICKFORD SONG

Words by FRANK TYLER DANIELS. Music by LEO FRIEDMAN.

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The recognized Novelty Ballad Hit of the Season. Great Patter, Chorus, wonderful Number for Singles, Duos, Trios and Quartettes.
Orchestrations in all Keys Dance and Band Arrangements.

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Chicago Office: 145 No. Clark St.

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

Nov. 28.

Frank Tours, the composer, has resigned his position as musical director at the Empire, so he may go to the States with the Grossmith-Laurillard crowd, and the musical "Pink Dominos."

Gerald Du Maurier is known in private life as a brilliant mimic, and would probably make a huge salary if he took up this line in vaudeville. At the Empire Theatre the other afternoon, Seymour Hicks sold, by auction, seats for the performance given on Thursday, in augmentation, of the war fund. A foreign gentleman said he would give twenty dollars for a stall if Ethel Levey would sing "My Tango Girl" right away. She did. A little later came an offer of another twenty dollars for two more stalls, if Wilkie Bard would sing "Sea Shells." He did. Then it turned out that the bidder was Du Maurier, who had fooled everybody, but especially Hicks, who, however, got home last with, "Why! Gerald! and we never thought you could act!"

Lydia Kyasht made her first appearance at the West End on Monday since her return from America, where she fell sick. She has an engagement at the Coliseum, where she was announced to appear in a revival of "Coppelia." Instead she did a new, shorter ballet called "The Enchanted Isle." This tells the story of a young fisherman who fell asleep by the seashore. He dreamed that his nets ensnared a number of nymphs, chief among them Kyasht. They danced and danced before the enraptured youth, but when it seemed at last that he really had his charmer in his arms, the vision faded away. It is a pretty fancy, but it is not, by a long way, the best ballet we have seen here, or in which we have seen Kyasht.

Max Pemberton, the novelist, is supplying the London Coliseum with its next novelty, due a week hence. This is called "The Bells of St. Valoir," and depicts a romantic, not tragical, episode of the war. The heroine of the occasion will be Jean Cavendish, the young actress who made such a hit in "A Place In the Sun."

It has quite escaped notice that the chief mourner at Cecil Raleigh's funeral was his first wife, a popular novelist, who, having divorced him, in due course contracted a marriage with a well known composer. She found Raleigh of an impossible domesticity; but appreciated another side of his personality, and maintained a charming friendship with him, sincerely mourning him, no doubt, from that point of view. His second wife, who also divorced him, was less complacent.

BARRETT IN OLD ROLE.

George Barrett, the comedian, was called upon to rejoin the army during the early stages of the war, but has meanwhile been released, and is now playing his original role in "Miss Hook of Holland," at the Prince of Wales' Theatre.

"Mr. Wu," now at the Savoy, was played for the 400th time on Thursday night.

When the quarrel apropos "The New Shylock" reaches the law courts, we are likely to have some interesting disclosures, for the issue has broadened. Scheffauer's original grievance was that Philip Michael Faraday had injured his piece by cutting out some characteristic lines. Faraday says he was acutated first by a sense of delicacy, and secondly by a desire to popularize the play. So far the quarrel is academic. But there are questions of breach of contract, the right to send the piece on the road, and what not. The feeling is that Mr. Scheffauer has had hard luck. But he has been called to write and speak a good deal on Jewish life and character, as a result of this production.

On Monday night "The Little Minister" recorded the one hundredth performance of its "revival" at the Duke of York's Theatre.

"Betty" is the name at present selected for the new play, words by Gladys Unger and Frederick Lonsale; music by Paul Rubens, which George Edwardes meant for his Autumn show at Daly's. Instead, he will run it through the Christmas season at Manchester, with George Huntley for his headliner. He says he finds "A Country Girl" good enough to keep in the bill at Daly's.

REVIVAL OF CHILDREN'S PLAYS.

War or no war, we are to have another fine crop of the plays for children which, during recent years have competed so strenuously with the Christmas pantomimes. For one thing they do not involve a heavy outlay, either in the way of salaries or of production, for the stock is in hand. So, we are to have "Alice in Wonderland" at the Savoy; "Peter Pan" at the Duke of Yorks; "Where the Rainbow Ends" at Hammersmith; "The Cockyolly Bird" at the Little Theatre, and doubtless others.

A burlesque of "East Lynne" has been introduced to the clever revue, "Odds and Ends," at the Ambassador's Theatre, With Hanako, the Japanese tragedienne as Lady Isabel.

Thomas Hardy's dull and solemn Napoleonic play, "The Dynasts," was produced at the Kingsway Theatre on Wednesday, by Granville Barker.

Ethel Levey, who was understood to have inspired the writing of "The Outcast," at Wyndham's Theatre, gives no reason for suddenly abandoning her part to Hilda Moore. Miss Levey is now on the Butt-Defrece tour, where she certainly gets much more money.

"Never Say Die" did not justify its revival by Charles Hawtrey, at the Apollo Theatre, in supersession of "Seven Keys to Baldpate;" so Charles Hawtrey has closed the theatre, and is lying low till Christmas, when he will revive "A Message from Mars." The situation is rough on Hawtrey for he refused a very big offer for vaudeville, from Stoll, so he might keep his company going at the Apollo.

Frederick Harrison revives "The Flag Lieutenant" at the Haymarket, to-night. Charles Haddon Chambers' play, "The Impossible Woman," which you knew in the States as "Tante," made a poor impression at the outset. Mr. Chambers' luck seems to be out at home.

Robert Courtneidge has come to town, after a ten weeks' tour of the biz provincial cities with "The Cinema Star," your "Queen of the Movies." He has done fine business, which seems to prove that there is money in the big industrial centres, and that where there has been trouble it has been largely due to the poor quality of the road shows. Courtneidge's London Theatre, the Shaftesbury, is closed, and he will not re-open it himself, though he would let it. He thinks of putting up "The Cinema Star" at Newcastle-on-Tyne, for a run through the Christmas season, in opposition to the pantomimes.

Quite a number of London theatres may be had just now. The rentals used to run from $1,000 to $1,500 a week. But they are going cheaper.

Seymour Hicks thinks of reviving "The Catch of the Season," in London, for twice-nightly shows, toward Christmas.

Ellaline Terriss, who is now at the Coliseum, with songs, may at Christmas appear in "Bluebell in Fairyland."

There is a kindly feeling toward "Le Bon Monsieur Voetebeek," the French farce done by Belgian players at the Criterion. It is, in fact, rather of the slapstick order, describing the adventures of a wealthy Brussels tradesman in Paris, where he fell among a gang of crooks who promised to get him a decoration. The truth is, Belgium has not got much in the way of a "national" theatre, though our critics are apparently ignorant of the fact, and not too sure of their French!

R. G. Knowles is putting in this week at the Victoria Palace. At Christmas he comes to the West End. He hopes for a long season, with a picture show and lecture.

Gerald Griffin has twenty weeks booked over the Moss tour with "Other People's Money," beginning on Dec. 21. By the way, Mr. Griffin was born in Staffordshire, Eng.

Gus Onlaw issues the latest proclamation to the effect that he is American, bred and born, not a German, or anything else.

Donald Ferguson, describing himself as a "variety artist and law student," has been bound over by a police magistrate to keep the peace, and ordered to pay $20 costs for assaulting Charles Coborn, the veteran comic singer. The parties had wrangled about one of the charitable funds of the profession, and Ferguson, calling upon Coborn at the offices of the Variety Artists' Federation, threatened him and struck him.

A Jewish furrier sought $300 from Shirley Kellogg for a set of sables. Miss Kellogg said she never really bought the sables. She talked them over with the man, and he left them. The judge could not see a definite order, and dismissed the claim.

SOME DOG ACT.

The Baltimore Star, dated Dec. 9, said about Rochler's acrobatic dogs:

"Among the many good acts, none produces a greater sensation than the wonderful Spitz dog of Rochler's animal troupe. This marvelous animal, with an almost human intelligence, allows his master to place him in all sorts of poses and even takes pleasure in his work. Playing dead, the dog will allow his master to change his body into all sorts of shapes and positions, and when he is released from his turn he jumps about the place in ecstasy at knowing that he has performed his part so well."

The act is a big hit on Loew circuit.

NEW THEATRICAL MAKE-UP.

Zauder's Theatrical Make-Up is a new product on the market for the past six months. Performers who have used it say it is perfect, and the powders, rouges and grease paint are the real goods. The pure food law has been complied with in every way. Samples are furnished on request. The show rooms are at 115 West Forty-eighth Street, New York.

GEORGE HICKMAN AND COMPANY, including Estelle X. Wills and three othes, are producing his new comedy act, entitled "What Next?" on the Proctor circuit.

Vaudeville.

LYRIC MINSTREL CO. NOTES.—This company, under the direction of Harry B. Marshall, opened its season at the new Auditorium, Indiana, Pa., on Thanksgiving, and created a most favorable impression. It is the intention of the management to play a number of benefit dates as well as other time, and the outlook is much better than was hoped for. The company is large, including forty men, but as all are interested, it promises to be a paying venture. The band and orchestra of twenty-two is a feature, and the parade is a strong attraction, with this number of men in line. Harry B. Marshall, director, brought to the minstrel stage several new faces, which will be heard from in the near future. The olio includes: Tambo Duo, Chas. Noll, monologue; Jack Price, singing and dancing comedian; Bobby Smith, novelty electrical club swinger, and Tom Keneley. B. H. Lichteberger is the business manager, and R. W. Watson, treasurer. John Elliot, dancer, and a cabaret quartette, will open this week.

NOTES from the Oregon Indian Medicine Co., No. 15.—After a Summer's lay off on account of his wife's sickness, Chas. Fonda has started on the road again. Have been out for four weeks, playing through Ontario, Can. Of course the war over here hurts business some, still we are doing finely. We expect to be in Ontario all Winter. Roster: Chas. Fonda, Tommie Redway, Frank Ganvreau, Chief Whirlwind, and Eva and Billie Brown, sketch artists. Mrs. Chas. Fonda is at her home in Corry, Pa., where she is getting the best of medical treatment. All are well with the show and the weather is fine. Salaries are paid weekly. Our old pal is with us every week—THE OLD RELIABLE—and we are happy when it reaches us. Wishing you all a Merry Christmas and a Happy New Year, and a prosperous season for all.

HARRIS & CLARK SHOW NOTES.—Bob Harris, producing, singing and dancing comedian, has signed contracts for two years with Harry B. Clark's American vaudeville road show. The war excitement has not affected business any as yet, and the show is booked to play Michigan, Ohio and Indiana. The twelve members of the company all join in wishing the good old CLIPPER a Merry Christmas and a prosperous new year. THE OLD RELIABLE has always been the mascot of American entertainers.

THE HARRISONS opened on the Sam Massell time Nov. 23, and report success.

THE Rockland Theatre, Rockland, Me., playing U. B. O. bookings (Boston office), closed Dec. 5, after a little attempt to interest the local folks in vaudeville. The Klark-Urban Stock Co. open Dec. 7, with a week of repertoire, to be followed by the Marcus Musical Comedy Co. for one week, then a program of Famous Players films.

FRANCES STAFFORD, of Hayward-Stafford Company, has pneumonia, at Rome Hotel, Omaha, Neb.

FRED HIXON, member of I. A. T. S. E. and T. M. A., is sick at the Pardue Hotel, 416 So. Wabash Avenue, Chicago.

MRS. CON DALEY would like to hear from Mr. Daley.

HERE IS WHERE YOU DIG.

The war in Europe has made itself felt direct to almost every citizen of the United States since Dec. 1, when the new War Revenue Bill went into effect.

Owners of theatres and of shows are effected by the tax imposed upon a graduated basis, according to seating capacity. Several houses have closed ostensibly because the tax invades their meagre returns.

The average theatrical man is affected by the following provisions in the bill:

A tax of 20 cents on a quart of champagne.

A tax of $50 on every pawnbroker.

A tax of five cents for each $100, face value, on any paper executed in the transfer of stock or bonds.

A tax of two cents for each $100 on promisory notes.

A tax of one cent on each telephone or telegraph message costing fifteen cents or more.

A tax of $1 for every steamship ticket costing $30; $5 for a ticket costing $60 or more

A graduated tax on all perfumery, cosmetic, etc.

Automobile registry certificates also cost ten cents extra.

SOUTHERN OPTIMISM.

O. L. Bowman writes us from Georgetown, Tex., Nov. 28.

"DEAR SIR.—THE CLIPPER dated Nov. 21 to hand, and much obliged for same. You might also tell the 'Optimist' that conditions, while, of course, not so good as usual in Texas, are steadily on the increase. Just why things are so bad is a little hard to understand. The first Fall the writer spent in Texas, 1908, cotton sold at four and five cents a pound. The average price now is seven cents, and still people claim hard times! The lack of market and higher cost of production are chiefly blamed.

"For this company, which has played Texas almost exclusively since 1908, we have nothing but fair, satisfactory business to report. This is our third week in a little town of not over three thousand. Doesn't sound like such hard times as some people imagine, does it? And we have thirty people in our company, too; salaries paid every week by Manager Harrison in real, 'sure-enough' money. If everyone would smile like Manager Charles Harrison and his entire company does, the boat *never would rock*. It doesn't cost anything, either, that's the beauty of it.

"Best regards to THE OLD RELIABLE, the *only* show paper worth while. Yours truly, O. L. BOWMAN."

World of Players.

J. W. WILSON writes "Just a line to advise that since the closing temporarily of the Stetson 'Uncle Tom's Cabin' Company last week, their general agent (Baron) Art Keene, and myself have been touring through the Keystone State, and will operate at the Wellington, Chicago, until the blue bird sings once again, when we will again resume active service with Mr. Washburn's Carnival as in former seasons. Kindly convey our sincere regards and Thanksgiving greetings to Brother P. A. and A. A. of the road. With all good wishes to THE OLD RELIABLE."

BOYLE WOOLFOLK'S tabloid, "A Good Fellow," provides an excellent and snappy entertainment. This company opened in Gary, Ind., Nov. 23, where it was splendidly received. It is the fifth tabloid put out by Woolfolk, and all are receving excellent business. The book of "A Good Fellow" is by Mark Swan, and music by Woolfolk and Rice. Appropriate scenery is carried, three scenes being used, the costumes are pretty, and the chorus well trained. Lawrence Murray is the manager, and the cast is headed by Geo. Faulkner, who was with "The Girl in the Taxi" last season, and Irene and May Chesleigh. Others in the company are: Effie George, Geo. Petti, Jos. Woods, Jean Rowley, Fay Hazelton, Margaret Finke, Louise Wood, William Folts, Hazel Mack, Anna Trainor, Helen Hansen, and Eddie Westore.

NOTES FROM "THE PRICE SHE PAID" CO., Booth Howard, manager, (with Tom Lennon).—We can not say that this is a banner season for us, for it has been a disappointment in many ways, but whenever we hear of companies closing, we feel that we are mighty lucky to be playing at all. Our show is making good, and we have as yet to get one adverse criticism. We will lay off Xmas week at Crookston, Minn., and all go into St. Paul for the holidays. We will open New Year's at Devils, N. D., and will work West to Mondak, Mont., where Mr. Lennon has his ranch. We are undecided for a new play next season, but rest assured we will get something for Mr. Lennon that will fully sustain the repuptation of the company. Roster: Booth Howard, manager; B. M. Bumpus, stage manager; Tom Lennon, Paul Monson, Grace Lennon, Josephine Friel, Alice Chapman and Billy Martin.

CHARLES E. SINGLETON, well known as an agent, writes that he is framing up a tabloid musical show to open on W. V. M. A. time after the first of the year. The company will have five principals and sixteen girls. Special scenery has been secured, and the chorus will be elaborately costumed. Mr. Singleton is in Philadelphia now completing arrangements, and will go to New York in a few days to secure some new song numbers and costumes for same.

ON ACCOUNT of the uncertainty of business on the road this season, Eduard Waldmann has canceled his contemplated tour of Shakespearean plays, and will appear in one of the forthcoming New York productions.

NOTES FROM THE STROLLING PLAYERS, a company of musical artists, who are traveling on foot from Vancouver, B. C., 'round the world. We played to a good house Nov. 29, at Sawyer, N. D. The members of the company are to receive $10,000, which has been subscribed by several business men in the city of Vancouver, if they complete a tour of the world on foot before Christmas Day, 1916. Since May 24, 1914, we have traveled 2,400 miles.

ROSTER of the Suzann Carter Musical Comedy: Ray Rush, manager; W. E. Barnette, producer and leads; Suzann Carter, prima donna; Jessie Adams, soubrette; Dan Duncan, Phil Berg and Harry L. Pepper, comedies. Chorus: Nellie Carter, Flossie Penn, Viola Nevada, Jessie and Josephine Hart, and Mabel Berry.

ARNOLD C. BALDWIN, leading man at the Grand Opera House, Hamilton, Can., writes: "Business has kept up to the standard so far, in spite of the call of troops to the front. We put on three different plays a week. I have been leading man of the company now playing at the Grand for fifteen years, and have a repertoire of one hundred and sixty plays. Merry Xmas to all my friends, including THE OLD RELIABLE."

THE tour of Eugenie Blair, in Robert Hilliard's notable success, "A Fool There Was," written by Porter Emerson Browne, has been a substantial success since the opening on Oct. 26, at the Walnut Street Theatre, Philadelphia. Miss Blair is playing in Pittsburgh this week, and will continue her tour into the early Summer under the management of George H. Nicolai and Robert Campbell. She is supported by Albert Phillips.

"THE ROUND UP," with the Klaw & Erlanger production, and Shep Camp, as Slim Hoover, played to the capacity of the Lyceum Theatre in Detroit last week at every performance. The company is now in Cincinnati and will be in Cleveland New Year's week. John B. Campbell is in advance, and Major Marlborough Hardy in charge of the company.

"SIBERIA," the tour of which was interrupted by the European war, will be resumed in September, 1915. The Bartley-Campbell play has been subjected to a complete revison to bring it abreast of current events in the lives of the Russian peasantry, and it is expected to make a powerful appeal to the playgoer of to-day in its under dress.

ROBERT CAMPBELL announces the production in September, 1915, of a new, original comedy drama, the scenes of which are laid near Fairfax, Va., and will make a spectacular feature of a Southern plantation on the James River just after the Civil War. The name of the author is withheld for the present.

E. L. GAMBLE, author, of East Liverpool, O., has been very successful in furnishing all kinds of sketches, acts, monologues and parodies. He has same for sale, and also writes to order exclusive acts of all kinds at all times.

GYLOR AND WILTSIE report continued success on the Southern U. B. O. time, in their new act, "White To Black."

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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Percy Ewing Supply House, Decatur, Ill.

THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of $1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

AUDITORIUM, Fremont, Mich. Pop. 2200. Brick bldg., 50x100. Electric light, piano, new management; best attractions wanted. E. EVANS, Mgr.

RITTMAN Opera House, Rittman, O. Latest appliances; Electricity, piano, 17¼x12 opening, 21 ft. to gridiron, 30 ft. loft. Good house for Good Shows. Open time. A. J. GOFFINET, Mgr.

BERLIN, PA., OPERA HOUSE. Seats 600. Large Stage. New management by an old trooper. Good, clean shows wanted. Am affiliated with nearby good show towns. Address BOX 4.

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WANTED GOOD STOCK CO. FOR WEEK OF DEC. 21.
HINES OPERA HOUSE, Box 14.

WANTED Acts of All Kinds
SEND PHOTOS.
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FINN, the Printer, 24 East 21st Street, Bet. B'way and Fourth Ave., New York City.

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N. Y. PLAY BUREAU & AUTHORS EX., Tremont Theatre, N. Y. City.

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PIANO, ORCHESTRA. Melodies written to song poems. W. H. NELSON, Astor Theatre Bldg., 1531 Broadway, N. Y.

NEW 212 PAGE ILLUST. MAGIC CATAL
Containing cuts of Leading Conjurors, 50c. New 124 page book Catal., 10c. None free.
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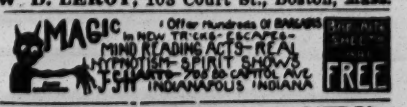

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THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited
PROPRIETORS.
ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, DECEMBER 19, 1914.

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Our Terms are Cash.

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Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter at risk of sender.

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Tel. 2274-Madison.
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THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Warren A. Patrick, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's news depot, 37 Avenue de l'Opera Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

MERRY CHRISTMAS.

THE NEW YORK CLIPPER in this issue carries the cards of many of its patrons who wish their friends the compliments of the season.

THE NEW YORK CLIPPER also wishes all of its readers through this number, which is issued as a holiday offering, a *Merry Christmas.*

As in the past, so in the future will THE CLIPPER represent the amusement profession in all its branches, giving each and every member, and each and every interest the consideration and attention which it merits.

In 1853 THE CLIPPER was founded by Frank Queen to further the interests of amusements, which in those days included the various branches of sports, and at all times THE CLIPPER, as is shown by its files, has taken care of each and every one of the amusement purveyors.

The prominent actors of the early days were THE CLIPPER'S friends. When vaudeville was variety, not an event or a performer, big or little in that line, was slighted by THE CLIPPER, and vaudeville is to-day well looked after, it must be admitted.

When burlesque managers and performers, many of whom remain to bear testimony, were laying the foundation for the present immense burlesque intersts, it was THE CLIPPER that chronicled their doings and offered its columns as the only and sure means of information and publicity. Where is there any other record of those early doings? Other papers passed them up, but THE CLIPPER did not wait to size up this field and to recognize it merely as an opportunity for revenue, but gave time and attention when it was most needed.

The circus received its proper attention, and where is there any record of circus happenings like that published in these columns for the past fifty years and more.

Ask any music publisher, who knows, which paper made the music business. Each and every publisher of any prominence must give credit to THE CLIPPER for his success. Conditions may have changed since the days of "Tin Pan Alley," but the propaganda started years ago by Wm. A. Pond, C. D. Blake, Frank Harding and other early day publishers who advertised in a small way, down to 1889, when Monroe H. Rosenfeld issued the first scare head music ad. for Ben Hitchcock, who was dazed at the results, and so on, right up to the present day. THE CLIPPER has been, and is the sure-fire business boomer for the music publisher.

The motion picture business of the present day, as THE CLIPPER files show, was developed by CLIPPER advertising.

What other paper carried any ad. of the early Lumiere Cinematograph, the Vitascope, the Edison machines?

THE CLIPPER'S columns were the first to let the amusement profession know that the cinematograph was packing Keith's Union Square, and to make them aware of the immense possibilities of the motion picture.

Where did Lubin, the Biograph, the Edison Co., the Vitagraph, Kleine, Spoor, Selig and other pioneers place their advertisements of the new films and of the various projectoscopes. Nowhere but in THE CLIPPER, and the success attained by these various interests must necessarily be traced to this publicity, directed in the only channel that existed in those early days.

The success attained by THE CLIPPER has been won strictly upon its merit and its honorable and straightforward business methods. At no time in its long career has it affiliated with any particular faction, nor has it formed any questionable connection or combination to advance its own interests at the expense of any part of the amusement profession. It has never made malicious attacks upon any one, nor indulged in sensationalism of any kind whatever. Its chief aim has been to attain a reputation for *reliability*, and what appears in its columns is generally accepted as authentic, as far as it is possible to make it. We assure our patrons and friends that there will be no change in the future policy of THE CLIPPER, unless it be in the line of development and in keeping fully abreast with the times in everything that will make it more valuable to the various interests it represents.

ANSWERS TO CORRESPONDENTS.

DRAMATIC.

PROPS.—The Cross Printing Co. 501 South Dearborn Street, Chicago, Ill.

A. McN., Hartford.—At the Gaiety Theatre. "Sumurun" was the attraction at the Casino.

M. C. W., Troy.—J. K. Emmet died July 15, 1891, at Cornwall, N. Y. Yes, the initials are the same.

THE NEWSPAPER DRAMA

By DAVID BELASCO

In these sad times a light, pleasing play's the thing. The theatre, being first of all and principally a place of entertainment, when life itself is too full of tragedy, it should be as a haven in a storm for people wrought with fear and gloom.

People depressed over the terrible European War and its resulting ill effects upon commerce and business generally do not want tragedy in the theatre. They must have something to lighten their burden, to cheer them. One of the chief functions of the theatre is to entertain. But how can one be amused without being made, for the moment at least, to forget the cares and troubles of the work-a-day world? A play to be successful in such times as these must be such a one as to lift oneself out of himself. That is what the theatre is for—to save people from the tortures of themselves.

Life about us is a theatre in the larger sense, especially in times like these. The greatest world drama of all times, in point of magnitude and in its relation to the march of human events, is being staged in France, in Belgium and in Poland. And for one penny we may read a far better, far greater story and drama—of the war—than any play ever produced or ever to be written could possibly tell.

This is what I mean by "The Newspaper Drama." The newspapers every day, and more particularly, of course, now, publish more real, vital dramatic stories than are told in three-fourths of all the plays, new and revived, on the stage. Moreover, the newspaper drama is better constructed than are most plays. And, what is still more to the point, the newspaper drama is a *living* drama. It strikes home. The newspaper story contains every essential of the drama—love, hatred, revenge, suffering, sacrifice, outrage, hunger, deeds of heroism, everything that every drama should possess and far more than is found in most plays. So what can the poor dramatist do when, after all, what he tells is only make-believe?

In times such as these, unless the theatre holds forth real enjoyment the average citizen is going to remain at home and read his newspaper, in which, as I have said, he will find far more real, vital drama than at the playhouse. And in our great metropolitan cities are thousands of men and women who have either friends or relatives in the war zone, many of whom are on the firing line. Naturally, this makes the newspaper drama of more importance to them than anything else. All that they read strikes home.

One has only to look about him to find men hurrying home to their big easy chairs from business each day with large bundles of newspapers under their arms. Do you suppose anything short of the unusual and the most pathetic "hit" in the theatre is going to lure them from their fireside and newspaper drama? I know if I were a business man that I would gather in the latest editions of all the newspapers I could carry and hurry home to spend the evening reading the greatest of all dramas.

To offset this state of affairs we managers must search high and low for plays that possess the same note of truth and equally as good a story as the newspaper drama. And, having at last found such a play, it rests with us to so present it to the public that the illusion is preserved and the theatregoer is taken out of himself and made happy. The task is not always an easy one, as you may have imagined many times. Were I to tell of the hours, lasting over periods of weeks and months, of sleepless toil and unceasing thought, during which time I barely ate anything, that I spent in planning and working out my production of "The Phantom Rival," for instance, the theatregoer would better understand what makes for success—lasting success—on the stage. But, if I were to do this it might rob the playgoer of a part of the illusion for which he pays the price of admission to the theatre to experience.

I have spoken principally of the entertaining factor of the theatre, since in times such as these this is paramount. But, do not misunderstand me by this. I wonder how many playgoers appreciate the signification of the theatre? Few, I suspect, realize the import of this simple phrase, and yet it means so much. To the aggregate public the theatre may rarely spell entertainment, but just as one reads many books—not consciously to accumulate a collection of encyclopædic facts—but rather, all unconsciously, to absorb a certain culture, so the theatre should be significant, not as a dry-as-dust instructress, or as a medium for the predilections of the morbid or the vicious, but because it should teach, without arrogating to itself the airs of a magistrate; because it should inform, without seeking to proselytize; because it should link into a lovers' knot the strings of the heart with those of the intellect and the understanding.

The theatre signifies much; it should, and I believe it will, signify more, in a future which is hidden for us now in the drifting clouds of the future. That future is in the hands of the earnest few who before all else work for the love of the working, and in whom the spirit of curiosity in human concerns leads ever to the door of Truth.

A TESTIMONIAL

TO THE THEATRICAL MANAGERS OF PITTSBURGH, PA.

BY D. J. FOX,
N. Y. CLIPPER *Correspondent.*

The writer takes this opportunity to put in print expressions of appreciation to the various Pittsburgh theatre managers for the kindnesses shown during the past several years, which, despite apparent silence, have been greatly appreciated.

In looking over the list of worthy gentlemen who are associated with Pittsburgh theatres, caring for the needs and wants, as well as the various whims of their many patrons, it is an honest opinion that we have been well favored by having the best crowd of good fellows that could be placed in a single city, each one a real prince, in his own way, and it is therefore with great pleasure that I am able to write a few words of praise, which must necessarily be read in various parts of the world by performers in every branch of the profession, and I might add that these expressions are made without regard to any flattery.

The largest and best known local firm of amusement furnishers is the Harry Davis Enterprises Co., a large and very successful firm, under the guiding hand of the most experienced of men. The Enterprises Co. controls the presentation of high class vaudeville at the Grand Opera House, Shubert shows at the Alvin, a real stock company of merit, called the Schenley Players, at the Schenley Theatre, and they are now building a new house, as yet un-named. In addition to these they have two of the largest motion picture houses in the city, and operate the Davis Restaurant, Pool, Billiard and Bowling Alleys, said to be the largest and most elegantly furnished in the country. Harry Davis is president of the firm, and gives close personal attention to everything, and is well repaid by a large and constantly growing patronage of the best of people. Under the general management of John P. Harris, things are always the best possible, for this worthy gentleman has no equal in getting satisfactory results, and sees nothing too large or too small to handle.

The Davis and Harris interests are also in control of the Garden Pier Theatre, in Atlantic City, and the New Strand, in Cincinnati. Mr. Harris is the organizer and president of the Harris Amusement Co., operating the Harris and Sheridan Square Theatres, this city, as well as the Family Theatre, in Detroit, presenting popular priced vaudeville. The success of all these houses has been nothing short of marvelous, playing to capacity audiences at all times, Winter or Summer. Mr. Harris has a pleasing disposition, is always congenial, and is well liked by all who have been fortunate enough to meet him. He is also director in the Pittsburgh Baseball Club, and his advice is eagerly sought by a large circle of business associates.

In the Summer months Messrs. Davis & Harris furnish us with a hippodrome, at Forbes Field, at prices ranging from ten to fifty cents, and entertain an average of twelve thousand persons nightly, with twenty sterling circus acts.

Closely associated with these gentlemen, and upon whom rests considerable responsibility in the proper press work, is Eugene L. Connelly, who is general press representative of the Davis Company, and vice president of the Harris Amusement Co. Mr. Connelly's wide experience in this particular branch makes him the most valuable in the city, and in connection with his regular routine, he censors various performances, etc., and is always deemed fair in his verdicts. He is of pleasing personality, and enjoys the greatest confidence of his associates.

Among the resident managers of our theatres, we have John B. Reynolds, in charge of the Alvin, and the Davis interests are to be congratulated for their choice, as Mr. Reynolds' wide experience has served him well in caring for this large and beautiful theatre. He was originally a Pittsburgher, but left here a number of years ago, and later became identified with the Shuberts, having been in complee charge of several of their largest companies, his last connection was with "The Midnight Sons." He has been in charge here for the past several years, and it is to be hoped he will remain indefinitely, unless something of greater value and responsibility should come his way, when it is certain he will be equal to the occasion.

Dennis A. Harris, manager of the Schenley Players, is also a local product, being a brother of John P. Harris, and his rapid rise to the top has been carefully watched by his many friends. Breaking into the business a number of years ago, he took small parts in the old Harry Davis Stock Co. when that organization played at the Grand Opera House, and later at the Duquesne Theatre. Close attention to every detail, front and back, has made him a valuable man, and his selection of players and plays for the stock company has proved beyond a doubt that he thoroughly understands the wants of the people.

At the Harris Theatre is Manager C. R. Bucheit, very popular with all who know him. His capability to care for the many requirements of the various patrons of the Harris, which, I might say, number upwards of 30,000 weekly, puts him in a class by himself. He is popular with performers as well as patrons, while his many employees are ever ready to give a word of praise.

F. H. Tooker of the Sheridan, is also well known locally, having been general manager of one of the local hotels before becoming affiliated with theatricals, and has been in charge of several of the Harris and Davis houses.

Manager Cliff Wilson, of the Lyceum, is indeed a well liked and pleasant gentleman, and is experienced in every branch of the business. He was formerly connected with the late R. M. Gulick, and at the latter's death Mr. Wilson continued the policy which had made the Lyceum famous for many years. He is a well known and highly esteemed Shriner, and numbers many of our best business men among his friends. His ever pleasant greeting assures you of welcome at all times.

Harry A. Woods, chosen from many other managers by Charles Miles when he opened his new house here several weeks ago, has taken hold and made a hit with all who meet him. Always smiling, this popular person never fails to make an impression which is lasting. He is a "risen from the ranks" manager, and, should it ever be necessary, could jump in at a moment's notice and take the place of any of his crew, as well as several of his orchestra, as he is a member of the associations and has served his time in all branches.

Thos. F. Kirke Jr. is in charge of the Nixon, and is one of our popular young managers who has made good. At one time Mr. Kirke was in charge of the Alvin but when the Nixon was built he was placed in charge of both houses, which he cared for for several years, deciding to cast his lot with the Nixon, which he has managed for the past several years in a very capable manner. His friends are innumerable.

At the Gayety the home of the Eastern wheel burlesque, is Henry Kurtzman, the right man in the right place, popular with all, and wearing a sunny smile at all times. Mr. Kurtzman is well liked, has a large and admiring circle of friends, and his care of the Gayety has made it a popular place of amusement.

At the Victoria is Geo. W. Gallagher, at whose house is run the shows of the Columbia "Added." Prior to coming here he was connected with a house in Lawrence, Mass., and from the impression made we have found him rightfully placed.

The Academy, the real and original burlesque house of this city, which has housed all the present and old time stars of the profession, is still doing business at the old stand, and many of its patrons have been held for as long as thirty years. Manager Harry J. Smith is in charge, and while this is his first house, it can be said with surety that he has "made good." He has proved popular with his patrons, and usually cares for matters in a very diplomatic manner. His pleasant greeting assures you of welcome, and the placing at the writer's disposal of his offices, etc., are gratefully appreciated. He has surrounded himself with a working force of sterling gentlemen, and all are deserving of a word of praise.

In the closing lines of this piece, it is my pleasure to exend to the theatre managers of Pittsburgh, Pa., their associates, their employees in front and back, as well as all attaches, a word of hearty thanks for their joint courtesies, and I trust I may merit a continuance of these in the future, and with best wishes for the best of luck, I extend the season's greetings with "A Merry Xmas and A Happy New Year."

That you and Yours may have a Merry Christmas and a Year full of Peace, Happiness and Prosperity, is the wish of

Miss Winifred St. Claire

and

Earl D. Sipe

Kokomo, Indiana.

CAMPANINI SUES BANDMASTER.

Cleofonte Campanini, director of the Chicago Grand Opera Company, has brought an action in the Superior Court, Chicago, for $50,000 damages against Abraham Nussbaum, a bandmaster. He alleges defamation of character growing out of matters connected with the Chicago Grand Opera Company.

MARGHRETA JARMAN AND SARAME REYNOLDS, of the National Opera Co., arrived from Europe Dec. 8.

SURROGATE FOWLER signed an order last week directing George W. Young, husband of Lillian Nordica Young, who died last May, to appear in the Surrogate's Court Dec. 29, and deliver to the temporary administrator of Madame Nordica's estate, property alleged to be in his control belonging to the estate, and to be examined regarding his knowledge of his wife's property. He must also produce all books, writings and memoranda that in any way bear upon the business affairs and transactions of the late prima donna.

HENRY MILLER starts his starring tour, in "Daddy Long-Legs," Dec. 24.

VAUDEVILLE CONTINUES.

The management of the Fourteenth Street Theatre wish us to state that the house continues to play vaudeville. In addition, Priscilla Knowles will open Dec. 21, in a series of stock sketches.

THOSE THREE GUYS.

Arthur L. Guy, of the famous Guy family; Bessie L. Guy, his wife, and Arthur G. Guy, their progeny, began an extended tour of the West, opening at Pantages', Winnipeg, Dec. 7.

They are meeting with uniform success with their musical melange, "Minstrelsy *a la* Carte."

On Nov. 19 they introduced, at the Empire Theatre, Pittsburgh, Edw. Le Roy Rice's latest conception, "Some Celebrated Corkers," a unique offering, showing famous minstrels of days gone by, with snappy verses accompanying.

The entire act goes with a bang.

RENEE KELLY SELECTED.

Renee Kelly has been selected to play the role of Judy in the Pacific Coast company of "Daddy Long-Legs," in which its producer, Henry Miller, will return to the stage after an absence of several years. The company opens in Toledo on Christmas Day for one performance, and then jumps to Reno, Nev., for one night. From there the company goes direct to the Columbia Theatre, San Francisco, Cal., for an indefinite stay.

"Daddy Long-Legs," with Ruth Chatterton, will remain at the Gaiety, New York.

NEW THEATRE IN AUSTIN.

Five business men of Austin, Tex.—Eugene Tips, Wilbur Allen, John Butler, E. H. Perry and O. H. Mulligan, are erecting a theatre in Austin, Tex., to be called "The Gayety." The house, which will open about Aug. 1, will be one of the most beautiful in the South. More than $200,000 will be spent on it. The present idea is to present vaudeville and pictures. Mr. Tips is now in New York to make booking arrangements with some agency.

FRITZI SCHEFF SUED.

Henri Bendel, dealer in women's wear, has brought an action in the Supreme Court against Fritzi Scheff to recover $682.66, said to be the balance due on a bill for goods, wares and merchandise and alterations thereto, obtained between Sept. 18, 1913, and Feb. 18, 1914.

DYLLYN KEPT BUSY.

J. Bernard Dyllyn has replaced Johnny Dove in the scene with Bert Williams in "The Follies," at the Illinois, Chicago. "The Follies" remain in Chicago until Jan. 9, then to Cleveland, Detroit and Cincinnati.

"IN THE LIMELIGHT" NOW.

Since the advertisement of Selwyn and Company's attractions went to press (in the second forms of this issue of the CLIPPER), it has been decided to change the title "The Spotlight" to "In the Limelight." The piece is by James Forbes, and Douglas Fairbanks will play the lead. Others in the cast include Zelda Sears, George Sidney, Patricia Collinge, Olive May, Edna Aug, William Sampson, Ned Sparks, Sam Colt, Walter Young, Stapleton Kent, Becky Bruce, Lilian Tucker, Josephine Lawrence, Harry G. Bates, Charles Foster and Marie Marshall.

The play opens at the Hudson, New York, early in January.

MOROSCO'S UNIQUE IDEA.

OPENS PLAY READING BUREAU.

Oliver Morosco, announced through his New York offices, on Dec. 10, the establishment of the first professional play reading bureau in the United States. This play reading department will be opened in Los Angeles on Jan. 1, under the personal direction of Mr. Morosco. The well known producing manager announces that he has secured the services of one of the leading dramatists and play readers of the country, who will serve as the chief of staff, with a large corps of assistant play readers who will handle manuscripts as rapidly as they are received.

In making this unique announcement, Manager Morosco states that he intends to give all authors of plays the benefit of an honest reading. The following rules and guarantees will govern the department:

First—All play manuscripts are to be plainly addressed to the Burbank Theatre, Los Angeles, Cal., in care of the Play Reading Department.

Second—Plays will be accepted from all parts of the world, and all plays will receive like attention and consideration, regardless of whether the author is well known or is submitting his or her first attempt at play writing.

Third—Plays from New York will be read and returned to the author within a period of three weeks from the time they leave their author's hands; from Chicago, two weeks; from Los Angeles, one week, and from other cities in time proportionate to the distance from Los Angeles.

Fourth—Every play if returned will be accompanied by an honest, professional criticism. There will be no perfunctory notes of regret that fail to give the author any idea of the worth of his play. If acceptable, the author will be notified at once. If not acceptable the manuscript will be returned immediately with a criticism attached and a synopsis of the story to show that it has been read and thoroughly digested. This synopsis feature will also protect authors against the possible confiscation of ideas. A duplicate of the criticism and synopsis of each play will be filed in the Morosco Play Reading Department, and if at any time in the future a play appears which suggests a former manuscript, the author will have his synopsis at hand to adjust any legal tangles.

The author is to pay the expressage on his manuscript to and from the Burbank Theatre, Los Angeles, Cal. While the play is in the hands of the Play Reading Department, Oliver Morosco will have an option upon it, this option expiring when the play is returned, if not acceptable.

If the play is accepted for producaion the following conditions will govern. An advance royalty of $500 will be paid, and when produced the royalties will be as follows: Five per cent. of the gross weekly receipts on the first $4,500; seven and one-half per cent. on the next $2,000, and ten per cent. of all receipts per week in excess of $6,500.

"Managers and producers of plays want good plays," said Mr. Morosco, in further explanation of his unique plan. "By this new arrangement I expect to get good plays first hand. Every one will have an equal chance. Many a promising author has lost his opportunity by his manuscript having been allowed to repose on a shelf for two or three years only to be subsequently returned, without a reading, and with the usual perfunctory note of regret. I expect to be deluged with new plays, but every one will receive instant attention, and I believe the new department will solve a problem that has been harassing play writers for the past half century or more."

YOUNG COMEDIAN DIES.

James Fairbanks, well known as an eccentric song and dance comedian, died at the General Hospital Toronto, Can., Dec. 4.

Deceased was twenty-four years of age. Burial was made 7 in St. Michael's Cemetery, Toronto.

ROSE AT LEXINGTON.

Irving Rose, formerly connected with the F. F. Proctor staff, is now managing and personally booking the vaudeville at Hammerstein's Lexington Avenue Opera House, besides booking in conjunction with Loney Haskell.

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Chicago

(Formerly PALACE HOTEL)

New Chicago Home for Professional Folk

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Room with detached bath, SINGLE,	$5.00 to $8.00 per week
Room with detached bath, DOUBLE,	6.00 to 10.00 per week
Room with private bath, SINGLE,	$8.00 to $10.00 per week
Room with private bath, DOUBLE,	10.00 to 12.00 per week
Suite with private bath, 3 PERSONS,	$18.00 per week
Suite with private bath, 4 PERSONS,	$20.00 per week

European Plan Absolutely Fireproof

Cafe, Dairy Lunch and Barber Shop in Connection

FOUR MINUTES TO ALL THEATRES

EVERYTHING ARRANGED AND FITTED FOR YOUR INDIVIDUAL COMFORT

OUT OF TOWN NEWS

Pittsburgh, Pa.—Alvin (John B. Reynolds, mgr.) "A Pair of Sixes," in a return engagement, Dec. 14-19, and their triumph of a month ago is expected to be duplicated. During the first four days of Xmas week this house will be dark. It will open on Xmas afternoon with a matinee of "The Passing Show of 1914," which will also remain all the following week, making thirteen performances in all.

Grand (J. P. Harris, mgr.)—Vaudeville 14-19: Marie Dorr, Flying Henrys, Mosher, Hayes and Mosher, Arthur Prince, and Pealson and Goldie.

HARRIS (C. R. Buchelt, mgr.)—Vaudeville and pictures.

SHERIDAN (J. P. Dempsey, mgr.)—Vaudeville three shows daily.

MILES (Harry A. Woods, mgr.)—Vaudeville, three shows daily.

NIXON (Thos. F. Kirke Jr., mgr.)—Billie Burke, in "Jerry," 14-19.

LYCEUM (C. R. Wilson, mgr.)—"September Morn" 14-19.

VICTORIA (Geo. W. Gallagher, mgr.)—Tango Girls 14-19.

GAYETY (Henry Kurtzman, mgr.)—Al. Reeves' Big Beauty Show 14-19.

ACADEMY (Harry J. Smith, mgr.)—Frolics me Lambs 14-19.

SCHENLEY (D. Harris, mgr.)—The Schenley Players, in "Tess of the Storm Country," 14-19.

NOTES.

ADA WEBBER, of that well-known trio known as Dode Hallsoman and the Webber Sisters, was in town last week, playing an engagement at the Harris, in a very clever single act, and was well received. She wishes to announce to her many friends in and out of the profession, that she is now Mrs. McConnell, having been married several weeks ago.

HELEN WESTERN, the form of whom Al. Reeves has advertised widely, is a local girl, and makes her home on the North Side in this city. Her friends are many, and it is sure they will turn out to welcome her this week.

TRIXIE AYERS, one of Al. Reeves' liveliest, is also popular in the city. She was at one time connected with a local stock company under Chas. Gramlich, which played at the Highland Theatre here, and at White's, in McKeesport. She is a valuable addition to the "Give Me Credit" one's ever sterling aggregation.

ART SNEAD swears that he has by far the best crew in the city. Snead points with pride at each and everyone of them, which include Jerry Collins, one of the most popular boys in local theatricals; Eddie Donovan, the tango kid; "Red" Green, champon cinch player of the T. M. A.'s, and Ralph Peper, that handsome Western boy. Charley Conrad is also numbered among the Academy boys, who practice and preach good fellowship.

JOE WEIHRAUCH, handling the Miles stage, is another who is blessed with a popular "bunch," which includes "Ditto" Brannigan, Mary Garden, Poulson, Ed. Lewis and Con Donovan.

BEE WILLIAMS, well known locally, wishes to advise her many friends that she is now one of the ponies with the Ginger Girls, and doing well, having fully recovered her health.

D. J. FOX,
Pittsburgh Correspondent of THE NEW YORK CLIPPER,
Wishes his many friends in the profession A VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR.
Any information as to hotels, theatres, managers or business will be cheerfully given by addressing me at 1414 Frick Building, Pittsburgh, Pa.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "The Quaker Girl" Dec. 15, Miner's Bohemians 17, "Lena Rivers" 18, 19; Tango Girls 24, "September Morn" Jan. 1, "The Little Cafe" 6.

ORPHEUM (Arthur E. Denman, mgr.)—Bill Dec. 14-16 Billy Bouncer's Circus, Dugan and Raymond, Monroe and Gillett, and Dolly and Mack. For 17-19 De Pace Opera Company, Madden and Fitzpatrick, Wilson and Larsen, and O'Brien and O'Brien.

NOTES.

A NEW moving picture theatre will be built by Riley Wilt in the suburban town of Juniata. The building will be 25x120 feet, and fully up to date in all of its appointments, with a seating capacity of about five hundred. Juniata has a population of over six thousand people, and this will make two moving picture theatres for that growing town.

THE MANAGEMENT of Lakemont Park Theatre has just completed arrangements with Maupin's Band and Orchestra and Concert Company to appear at the Casino during the Summer season of 1915.

Johnstown, Pa.—Cambria (Scherer & Kelly, mgrs.) Miner's Bohemians Dec. 16.

MAJESTIC (M. J. Boyle, mgr.)—High class vaudeville and pictures.

GLOBE (J. G. Foley, mgr.)—Vaudeville and pictures.

PARK, NEMO, GRAND, PALACE and BIJOU DREAM, pictures only.

THE local Lodge of Elks held a grand minstrel show at the Cambria Theatre, 10 11, consisting of local talent. The advance sale of tickets assure crowded houses.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "The House of Bondage" (pictures) week of Dec. 13.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 14: Ching Ling Foo, Belle Baker, Burton Holmes' "Indian To-Tay," Natalie and Ferari, Bert La Mont's Cowboys, Milt Collins, Billy "Swede" Hall and Jennie Colborn company, and Marie and Billy Hart.

SHUBERT (C. A. Newton, mgr.)—Lelia Shaw opened last week with the Shubert Stock Co. as leading lady, in the role created by Henrietta Crosman, in "The Tongues of Men." She was given a reception. "Powers Within," by A. J. Ebert, of Milwaukee, is being given its initial productions week of 14. The leading character in this play is a playwright, who, during an interesting period of his life, dramatizes it. "Mary Jane's Pa" next.

GAYETY (J. W. Whitehead, mgr.)—The Big Jubilee week of 13. Dreamland Burlesquers next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 14: Asaki, Tom Mahoney, Stuart Black and company, Crawford and Broderick, Ye Olde Time Hallowe'en.

ORPHEUM (Wm. E. Mick, mgr.)—Bill week of 13: The Great Ergotti and Lilliputians, Juggling De Lisle, Potty Waugan and Indians, and the Melroy Sisters.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) Otis Skinner Dec. 12, pictures 13, 14.

VARIETIES (Otto Meyer, mgr.)—Bill 14-16: Marie Stoddard, Duncan and Holt, Kelley and Drake and Carter. Bill 17-20: Two Carletons, Moore and Young, Richard Milloy and company, Dunbar's Royal Dragoons, and McIntyre and Harty.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures

LOIS (M. Sheets, mgr.)—Vaudeville and pictures.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, IMP, LYCEUM, ORPHEUM, OUR, PRINCESS, PALACE, POPULAR, PARK, ROYAL, SAVOY and THEATORIUM, pictures only.

NOTES.

TERRE HAUTE LODGE OF ELKS will produce their musical comedy, "Twenty-five Minutes From Terre Haute," at Rockville, Ind., 18.

AMICK'S PENNANT WINNERS

WANTS

COMEDIAN, STRAIGHT MAN

MUST BE SINGERS. FOR TABLOID MUSICAL COMEDY.
QUARTET PEOPLE WRITE. CHORUS GIRLS AND OTHER USEFUL PEOPLE. PROSPERITY. Yes, best season I have ever had. Tickets, yes. Join on wire.

Address JACK AMICK
Grand Theatre, Great Falls, Mont., week Dec. 20.

Preference given to those that have worked for me before.

MERRY XMAS AND HAPPY NEW YEAR TO ALL.

MARY E. P. THAYER

Writes Exclusive Vaudeville Material at Reasonable Prices and Under the Strongest Possible Guarantee. Best of references. Interviews by appointment. Parodies, Sketches, etc., in print at 10c. to $1.50. Catalogue and endorsements FREE!
Established 1900. Address 2190 BROAD STREET, PROVIDENCE, R. I.

VALESKA SURRAT AND GRACE CAMERON, who witnessed a performance of same, claim it the best amateur performance they have ever seen. Four shows to capacity business, a record for amateur performances here.

THE NEW vaudeville house here, the Hippodrome, will open Feb. 1.

Buffalo, N. Y.—Star (Dr. P. C. Cornell, Julian Eltinge, in "The Crinoline Girl," will be here Christmas week.

TECK (Messrs. Shubert, mgrs.)—"The Appeal" 14-19, "Damon and Phythias" (pictures) Christmas week.

MAJESTIC (J. Laughlin, mgr.)—"Help Wanted" week of 14, "Damaged Goods" 21-26.

LYRIC.—Manager Schlessinger offers the Sterk-Browncll Stock Co., in "Camille," 14-19.

SHEA'S (M. Shea, mgr.)—Bill 14-19: Connolly and Wenrich, Three Hedders, Britt Wood, and Allen Brooks company and others.

HIPPODROME (H. M. Marcus, mgr.)—Business is substantial, with photoplays.

FRONTIER (Charles H. Bowe, mgr.)—Feature pictures.

ACADEMY (Jules Michaels, mgr.)—Broadway Review and vaudeville 14-19.

GAYETY (J. M. Ward, mgr.)—Honeymoon Girls 14-19.

GARDEN (W. F. Graham, mgr.)—Review of 1915 week of 14. Auto Girls Christmas week.

THEATRICAL business here has been considerably below normal this Fall and Winter; this applying to the big and little departments of the Thespian game, but the outlying movies have prospered.

Ithaca, N. Y.—Star (C. L. Hamer, mgr.) Bill Dec. 14-16: Harry and Augusta Tuxpin, Billy Tuite and his Collegians, and photoplays. For 17-19: Mac, Albright and Mack, Amoros Sisters, and photoplays.

LYCEUM (M. M. Gutstadt, mgr.)—Road shows and vaudeville.

NOTES.

THE Star Theatre orchestra is a classy aggregation. Al. Bourez announces that his new waltz will be played this week. Al. is solo cornetist, and the appearance of his piece will make the second composition by members of this orchestra within a fortnight.

FRANK TERRY, at the Star, 10-12, was a hit.

HOEY AND MOZAR were miles ahead of the Merry Maidens, who comprise the rest of their act. Miss Mozar is a veritable whirlwind in her fancy dances.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) the "Pope Pius and Vatican" pictures Dec. 14-24. "The Queen of the Movies" 25, 26.

SHUBERT (Lee Ottolengui, mgr.)—Moving pictures of "Ireland, a Nation" 14-19.

ORPHEUM (M. S. Schlesinger, mgr.)—The Forsberg Players, in "Hagar Revelly," 14-19, for the first times in Newark, with Ottola Nesmith in the title role. "Little Lord Fauntleroy," at the matinees, and "Uncle Tom's Cabin," in the evenings, will be "double" bills Christmas week.

MINER'S EMPIRE (Tom Miner, mgr.)—The American Beauties 14-19, with Lew Hilton, Billy Evans, Percie Judah, Maudie Heath, Lloyd Pedderick, Harry Ford, Bertha Delmonte, Bonnie Dale, English Dancers, and Carnes Sisters and Burns. Original Billy Watson's Show 21-26.

KEENEY'S (John McNally, mgr.)—Mabelle Estelle and company, a great favorite in Newark, headlines the bill here 14-16, in "Helping Her Out." Slayman's Arabs and others also appear.

LYRIC (L. R. Golding, mgr.)—Vaudeville and pictures. Bill 14-16: Cushman and Sunderland, Jack Atkins, Fern and Zell, Theresa Miller, Cody, Baker-De Vole Trio, Corse Payton and company, and the Laurent Trio. For 17-19: Eddie Riley and O'Nell Sisters, Marie Donna, Burns and Manne, Nash and Evans, Thatcher and Dean, Corse Payton and company, Club Room Four, and Lewis' dogs and monkeys.

AT MINER'S EMPIRE, Friday, 18, the management will give away fifty turkeys to the patrons.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount pictures.

PARK (P. F. Shea Theatre Co., mgrs.)—Frederick Burton presents Park Theatre Stock Co., which opened Dec. 14, in "Mrs. Temple's Telegram." "Damaged Goods" next.

AUDITORIUM.—Photoplays and vaudeville.

CROWN (Couture Bros., mgrs.)—Feature photoplays.

LYRIC, GLOBE, QUEEN, GRANITE SQUARE, and EMPIRE, motion pictures only.

Laramie, Wyo.—Opera House (H. E. Root, mgr.) "Mutt and Jeff" Dec. 18. Motion pictures between dates.

EMPRESS (M. H. Todd, mgr.)—Local University, in "Everywoman," 11, with Ralph McCullough Jr. and Mary Hollenback in the leading parts. This piece was donated to the Phi Beta Phi by Henry W. Savage. Should any of Mr. Savage's attractions ever visit Laramie the Uni. Girls promise they will not forget him. Motion pictures between dates

1865 1914

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BEST WISHES TO ALL OUR FRIENDS FOR A MERRY XMAS FROM

JOHN W. —GALVIN & VINCENT— H. NAT.

PLAYING VAUDEVILLE, THANKS, WITH OUR NOVELTY PIANO OFFERING

ALSO Several of Our New Song Numbers Will Be Released on Jan. 1. So Get in Line and Get Some Real Novelties from Our Publisher

GEO. J. KOCH CO., 1431 Broadway, Third Floor Front, New York City

LONG LIFE WOLFE WISHES WELL GILBERT GLAD GREETINGS

AN HOUR WITH JEFF BRANEN.

"Hello, Jeff."

"Hello, Jack."

"How's business?"

"Great."

"Been a grand old year for you, hasn't it?"

"Tip-top."

"How's 'Valley of the Moon' selling?"

"Better than ever."

"And 'More Than the World to Me'?"

"Running neck and neck with 'Valley.'"

"That's remarkable."

"'The Eyes of the World,' too, is coming along fast—thanks to you, Jack."

"Don't thank me. Thank THE CLIPPER."

"Well, I just can't help thanking someone. Let it be Mike Morris, then."

"Which of the three songs do you like the best?"

"I think I like 'The Pick of the Family' best."

"Oh, yes. That's a great song, but do you think Joe Morris Co. can cake a comedy song? They're strong on ballads, but—"

"They're strong on any kind of a song when you show them. But they must be shown. Born in Hannibal, you know."

"Then it's up to you."

"Positively."

"Not a bad idea."

"Great idea. The firm plays no favorites when it comes to spending their own money, consequently if my song shows first, I'm the lucky one."

"Anything new for 1915?"

"A bunch of 'em."

"Any good?"

"Never can tell."

"Who's writing your melodies?"

"Little Arthur Lange."

"Good, isn't he?"

"Not good—great. Best little fellow in the world, too."

"You think a lot of him, don't you, Jeff?"

"Well, I battle with him. When I battle with a fellow that's a sign I like him."

"Same thing apply to business?"

"Exactly."

"Then you must like the music business?"

"You said it. By the way, Jack, I wrote a new Wilson song—"

"Uncork it."

"Here, here, supress that stuff. If Tommy Gray heard that one. Uncork it! Can't be done, and besides, don't you know I'm aboard a sprinkler?"

"Yes, that's so—I forgot. But go on Jeff and tell me about your Wilson song."

"It's about Woodrow Wilson."

"Yes, yes, I know—go on."

"Do you think it wise to recite it to people?"

"I'll tell you better after I hear it."

"Oh, it's not that bad. Somebody might steal it."

"Then it's really good?"

"Great!"

"Let's have it."

"Gee, I don't know whether I'm doing the wise thing or not, nevertheless, here she goes:

"TO WOODROW WILSON.

"I've never tried to meet you,
Cause I feel a bit obscure,
But if I should want to meet you,
I am absolutely sure
That if I had business with you
That was really worh the while,
You'd forget that you were President
And meet me with a smile."

"Can I run that in our Xmas Number?"

"Sure! What do you suppose I recited it for?"

"This goes in Melody Lane."

"Here's another."

"About Wilson?"

"No."

"Shoot."

"I said what he said I said to him
And I said a whole lot more.
I think I said some things to him
That were never said before.
I said, said I, "You're no gentleman,"
When he offered me his hand.
But I said it all in a language
That he didn't understand."

"That ought to make a good war ditty."

"Here's another —"

"Oh, wait—that's enough. You know I haven't seen Theo. Morse yet. I must reserve some space for something good."

"Ah, now you're talking of the very best. Some boy, that Theodore. Give him all the space you can spare. He's worthy of it."

"Funny how you old timers hang together."

"Nothing ancient about us other than our birth certificates."

"So you're going home for the holidays?"

"I sure am."

"Where do your folks live Jeff?"

"On a farm in the heart of Illinois ten miles from a railroad. God's country. I wish you could see it Jack. Why, it's impossible to live back there in that Garden of Paradise without becoming poetic."

"Which accounts for your—"

"No, don't say that, Jack, I left home too soon."

"Well, Jeff, here's hoping you write a dozen hits between now and this time next year."

"Thanks, Jack, but if 1915 does as well by me as 1914, I'm satisfied."

"Merry Xmas and Happy New Year, if I don't see you before you go West."

"Same to you, Jack, and forty more of em."

"When will you be back?"

"First of the year."

"So long—"

"So long, Jack."

THE ART OF PLUGGING.

BY BOB RUSSAK.

Well, if anyone thinks plugging songs is easy they're crazy. Of course I got fat doing it, but still you can't blame me for sticking to it because I never made money easier than when I became a full fledged plugger. Let me assure you that it isn't as easy these days as it was when I used to sing from the boxes with such stars as Maud Raymond, at the Atlantic Garden, Canal Street and the Bowery, something like fifteen years ago, and also with Lottie Gilson, Madge Fox and many others.

Yes, I agree with you, I'm getting old, but I still will give any of those young fellows a run for their money. I can't possibly forget the first day I was sent out for an act. I was at that time with the Consolidated Music Co., at 10 Union Square, when Seymour Furth was manager. The boys were of an opinion that I wouldn't make good, and said, "here's a fellow that wouldn't last long, how's about playing a joke on him?" Well, there was an act playing at Anderson's Huber's Theatre, Fourteenth Street, the act was called Dixon, Bowers and Dixon. They were working at this theatre at the time doing acrobatic stunts. The boys told me to be sure and see this act about a song, and also, if I got a song in their act it would make me strong with the boss. Well, I would do anything at that time to make good (I was so very ambitious), so I pushed my way through, rather fought my way through past the doorman and got in, to find, to my disgust, that these people were acrobats, but of course I wasn't the kind that would lose courage so quickly, and so I tried to convince them that they could sing one of my songs, and just like myself succeeded in taking them back with me to the office.

After playing every song we ever had listed in our catalogue for them they finally consented to sing one comedy number of ours. Well, the number was a great, big success, and the laugh was on the boys, and not on me, and here's the little saying that found a place in my mind, "don't judge people from outward appearances, for nine times out of every ten looks are deceiving." Well, now I thought I was somebody, and I went and saw another act at the Star Theatre, Thirteenth Street and Broadway, at that time melodrama was playing there. The name of the show I was after was "Engine 999." I used every bit of energy I ever had to try and see them, but was always unsuccessful. Each time I was greeted by the doorman with a left to the jaw. I was determined, I made up my mind I had to see them, and I did, but how? He then confidently told me that he was training to take part the coming Saturday night in a prize fight, and, also, that there was a lot of special acts in the show, and also told me to call back Friday and try and see them then; by accident more than by instinct I sylpped the house on Friday, but returned to the office on Saturday morning and found that one of the boys of the house made the theatre. (At once I went over to the hospital to see him). Neither of us made the house again.

Here's a funny incident I came across while in the plugging business. Sam Mitnik went in the music business as a plugger. Max Silver told Sam to go up to the New York Theatre and see the "Three Musketeers." Sam not knowing it was a picture stood at the stage door in anticipation of seeing them when they finished their act. The doorman just came out and naturally asked him what he wanted, Sam, so unconcerned and indifferently, answered, "why, I want to see the Three Musketeers." The doorman laughed and walked away leaving him standing their. He waited and waited until he grew tired, and went back to the office and told Max he couldn't see them. What do you think of this? Mitnik is still living.

Sam Levy handed me a laugh at one time. He went to see an act at one of the theatres. The doorman told him that the act was dressing in room sixteen, namely on the top floor. Well, Sam had to see this act, so he started on his long journey. He was very fat, and on each landing he had to stop to catch his breath. Much to his surprise, by the time he got to the dressing room the act had gone twenty minutes ago.

The different ways the pluggers speak to acts is exceedingly humorous. Franklin Wallace says, "Come down I have a great oblogata for you." George Green says, "If you don't come down and see the boss I will lose my job." Eddie Lewis says, "Do you know what this means to me?" Ben Albert says, "Maurice is a good boy, give him a chance." Ben Edwards says, "If you only knew what harmony I have for you on that song."

So, to all those that have ambitions to become a great plugger, pay heed to one who has spent sixteen years of suffering, informs you that he who enters this game smilingly will very shortly have his merry smile turned into a perpetual frown and his brown locks of hair turned to silver gray.

"'WAY DOWN EAST" A SPLENDID NUMBER.

One of the feature numbers that Harry Von Tilzer intends to go after the coming year is that cyclonic Western hit, "'Way Down East." It has been the talk of Chicago for many weeks, and Harry thinks so well of the number that he has instructed his professional staff to lose no time in getting acts to put it on. It's an original idea, and will most likely prove a clean-up.

MAX, NOT MAURICE.

An error in type-setting in last week's issue had Maurice Ritter dead. It should have read Max Ritter, as Maurice is very much on the job in Chicago boosting the Feist publications.

AN INTERVIEW WITH LEWIS F. MUIR.

"Jim," said his nibs, "run around to the F. A. Mills office and spend about thirty minutes with Muir. I want to know what he has to say about that new song everybody's talking about."

Then his nibs looked around. Now Jim had just ducked out, and the office was empty, except for me—and they accuse me of being the greenest reporter whose wings THE CLIPPER ever clipped.

"Well, Cherub," said the boss, with a grin, "I guess it's up to you."

"What—me? Why, I don't know Mr. Muir. He wouldn't talk to a beginner like me."

"Oh, forget it. Just run around there and see."

I ran around.

A man turning into Forty-eighth Street from Broadway is like a ship tacking through some perilous strait. If he escapes the Scylla of Clancy's Cafe on one corner he is likely to succumb to the Charybdis of Martin's on the other. Successfully resisting both these temptations to conviviality, I mounted a flight of stairs over which appeared the golden legend, F. A. Mills Music Publishing Co., and asked the young man who met me at the top, for the office of Lewis F. Muir, "the Music Master of Melody Lane."

"Come right in," called a friendly voice from two doors down the hall, "I heard you out there. You're the new reporter, aren't you? The boys were telling me about you."

This friendly individual who seemed to be so strangely familiar with my work was a tall, lanky man with a strange and expresive countenance. I wondered what he was doing in the office of a music publisher—he looked more like a member of the clergy.

"Thank you very much, sir," I said. "I do certainly appreciate your kindness. If you will tell me where to find Lewis F. Muir I'll appreciate it still more."

He laughed. "Max," he said to a gentleman who just then looked in at the door, "tell this young man who I am."

"Lewis F. Muir," said the gentleman—and then the interview began. I hope I always find the people I have to interview so easy to meet and so courteous to a beginner.

"So you want to know about the new song," began Mr. Muir—or perhaps I should say "Lew," as everybody seems to call him that. "And, of course, I'm glad to tell you about it, because I'm sincere in thinking it's the very best thing we ever had, and I am glad for my friends in the profession to learn about it. We call it a sentimental, childhood, novelty ballad—that's a weighty name tag, but the song deserves it. Now, of course, you know that I have always held the theory that a composer ought to be quite independent of the lyrics—but I will say that in this particular case the words of the song were written first—and, believe me, they were good enough to inspire a melody even from a man who had never produced one before."

"And you *have* produced them before?" I interrupted, thinking of "That Barber Shop Chord," "Hitchy Koo" and "Waiting for the Robert E. Lee."

"Yes, sure, sure, but believe me, this is the best. It's title is 'Turn the Hands Back, Father Time.'"

"Oh, why that's the song I heard — sing last night at the —. She got more applause on it than anything else she sang. Say, that was *great!* But pardon my interruption."

"Always glad to pardon a boost," he smiled. "And it is true that the song makes a big hit wherever sung. I have lots of friends in the profession who are coming to hear it, and I expect a number of them will soon be using it.

"That is one compensation for being a 'ragtime king.' Believe me, son, I never make any mistakes about classing myself with Beethoven, Wagner or Chopin as a composer. I couldn't do their kind of stuff, and if I did I'd lose all footlight friends. That sort of music wouldn't get across on the vaudeville circuits. The other kind does—it's lighter; appeals more quickly to the feet—and I hope as long as I live I'll still have the knack of producing syncopated melodies, and then my friends on the stage will keep coming around to see me."

"Isn't it true," I asked, "that Liszt and Dvorak often syncopated their time?"

"Sure they did," said the M. M. of M. L., "but you never hear their songs warbled at Keith's or Hammerstein's. And you'll hear 'Father Time Turning the Hands Back' there next week."

"That wasn't such a difficult assignment," said I to myself as I started down the steps; and I felt so pleased and flattered by the kind reception of Lewis F. Muir that I forthwith succumbed to the temptations of Charybdis—or was it Scylla?"

MARTIN A CUP WINNER.

Charlie Martin, he with the happy smile, is quite some booster for the Tell Taylor publications. Charlie, besides bringing in acts for the firm, is also a song contest singer, and has copped several cups with Andy Sterling's new number, "You Till the Judgment Day."

AL. B. WHITE IN CHICAGO.

Al. B. White, who opens in Chicago shortly in vaudeville, is doing some wonderful boosting for the Maurice Abrahams songs in the West. With the assistance of the Chicago office staff of the Maurice Abrahams Music Company, Al. has put over some wonderful things. It is through his efforts that "When the Grown-Up Ladies Act Like Babies" is such a hit in that part of the country. As a song demonstrator he is known as one of the best in the business, and was instrumental in making "Get Out and Get Under."

Here's to Jack Edwards

May My Little Voice Be Joined With the Rest of the "Boys" in Wishing Him the Best the World Can Give.
He Gave Us Our FIRST and ONLY Melody Lane.
He Has Always Given Us All a SQUARE DEAL!

EARL CARROLL

MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR PROFESSIONAL FRIENDS

Maurice Abrahams
AND
Al. Wohlman

MAURICE ABRAHAMS MUSIC COMPANY

No, I haven't got

a "swelled head," but they say I have turned out more "real" ballad hits than any of the modern writers. A Merry Christmas and a Happy New Year.

Al. Piantadosi

MERRY XMAS AND HAPPY NEW YEAR TO THE BUNCH

SMILING MOE KLEEMAN

PROFESSIONAL MGR. MAURICE RICHMOND CO.

Wishing You All A Merry Christmas and A Happy New Year

EUGENE PLATZMANN

234 WEST 47th STREET, NEW YORK CITY.

ARRANGER OF 1,000 HITS

HEARD THE NEW ONE?

"COME OVER TO DOERR"

MINE

GEORGE BOTSFORD

MERRY CHRISTMAS

HE'S AT IT AGAIN.
WHO?

BOB RUSSAK

ASS'T MGR. SHAPIRO-BERNSTEIN CO.

I think I am the greatest "Plugger" in the world, and I don't care who knows it. MERRY XMAS.

MERRY CHRISTMAS AND THE BEST THAT THE LAND AFFORDS FOR THE COMING YEAR

JACK MAHONEY

"The Publisher of Clean Song"

154 West 45th St., NEW YORK

Merry Xmas and Happy New Year to All My Professional Friends

JOE HOLLENDER

GENL. MGR. FOR TELL TAYLOR

MERRY XMAS AND HAPPY NEW YEAR FROM THE HUSTLING LITTLE BOOSTER

JACK ROBBINS

WITH MAURICE RICHMOND CO.

NATHAN TRAVELING FOR RICHMOND.

H. Herman Nathan, traveling representative for the Maurice Richmond Music Company, will shortly start on a selling tour through the State, and will be gone for several weeks. Nathan is a cracker jack man, and should have little difficulty in getting large orders for "You Are the Rose of My Heart," the firm's feature song.

BEN RICHMOND TO STAGE SHOW.

Ben Richmond, of the A. W. Goetting Music Co., is going to put on a song writers' night in the Borough Park Clubhouse, Saturday evening, Dec. 26. Almost every composer of note will attend. So if you have not already seen Ben, get in line.

PUBLISHERS NOTICE.

The College Book Store, of Kingston, Can., writes me that there would be a tremendous sale of a patriotic number (Canadian or English) throughout Canada. I. Nash, the manager of the above company, also states that he thinks there would be a ready sale of over one hundred thousand copies.

THIS GIRL IS THERE.

Gertrude Baum, pianist and demonstrator for Jos. W. Stern & Co., has made a valuable assistant to L. Wolfe Gilbert since that well known boy took charge of the professional department. Gertrude, beside being a competent pianist, has a personality that brings her in favor eevrywhere.

MELODY LANE.

BY JACK EDWARDS.

TEDDY MORSE'S MUSINGS.

1914 is nearly gone, and not one sigh of regret, nor a single tear will be shed, at its departure. Phonetically speaking, it's been very "tuff." But always remember no matter how bad it's been, it could always be worse. So, as you gather 'round the festive board (and here's hoping you *do* gather), and sink your teeth into a juicy turkey leg smack your lips on the cranberry sauce, gaily crunch the celery, and rub your hands with glee when the steaming plum pudding comes on, just say, "Old 1914, you were a little off-key, but my new friend, 1915, is going to be such a corking good fellow, with such sweet songs and perfect harmony, that I'm going to greet him with a smile, *right now!*" (And here's a smile right with you.)

THE past year has shown more steps forward in the music business than in the past decade. The Board of Trade is undoubtedly one of the best moves ever made, and tho' it may seem to move slowly, still all radical movements take time, and there should be no reason, with perfect accord, why it shouldn't succeed.

THE American Society of A., C. and P. is a gigantic idea, and will be a big thing in a very short time if the coming court decision is in its favor. The recent dinner given by the Society shows what it can do by bringing the author, composer and publisher together on a friendly footing. That in itself is a step forward and upward. May it succeed beyond its fondest dreams!

WE respectfully suggest to the Board of Trade that they appoint a "song censor." If there is one thing that is badly needed it is someone to call a halt on indecent and filthy songs, and the Board of Trade could do this very nicely. It certainly is no credit to a writer to turn out a "bawdy" song, but, sad to relate, the publisher has been as guilty as the writer, for many of them have been written to suit some "pet act" or some whim of the boss. Catering to "low" sentiment may seem profitable for the moment, but what a satisfaction there is, to all concerned, in knowing that you can claim to have written, or published, a good, clean, successful song, without a blush or a twinge of the conscience.

WHILE 1914 seemed to be more barren of hits than other years, still there were some numbers that were very popular, and probably would have trebled their sales under normal conditions. The wonderfully business-like firm of Leo Feist seems to have carried off the honors this year, but 1915 may see someone else on the throne. Remick, Will Von Tilzer, Shapiro-Bernstein, Mills, Morris, Waterson, Witmark, Rossiter, Kalmar & Puck, Abrahams, Harris, Stern, and many others have had their portion of successes, and may step out in front in the new year with some great songs, which, after all, is what will bring the business—*great songs*, and as we still have *great writers*, they will deliver the goods.

ONE bright spot on the new year's horizon is the persistent fight put up by THE CLIPPER, aided and abetted by "Melody Lane" Jack Edwards, against the professional copy evil. The "pubs." owe "Genial Jack" a lot for his great, aggressive work, which shows signs of bearing fruit, and tho' the music men are slow to act on any new reform, they should give this "serpent" a "knockout wallop" while he's a little "groggy" and "put him out" for good.

THE writer of this column wishes to thank his readers for their forbearance and kind treatment extending over many months, and if, by any chance, the pen has been a little sharp, or the sarcasm a little cutting, he humbly apologizes right here and now. So far not a Black Hand letter has been in our mail, nor a bomb been placed on our doorstep. So we imagine we've behaved fairly well. We take this opportunity of wishing our kind friends, be they song writers, piano players, boosters, pluggers or publishers, as well as our singing friends, working or not working, *with all sincerity*, A Merry Christmas and A Happy New Year!

HARRY ROGERS HURTS FINGER.

With one hand in a sling, Harry Rogers, the original, is on the job as usual. Harry had the misfortune to prick his finger one day last week with a pin and blood poisoning set in. Of course, he is connected with the J. H. Remick Company.

MORRIS AT WINTER GARDEN.

Melville Morris, of the J. H. Remick staff, playing for Adele Ritchie last Sunday at the Winter Garden, was a big favorite. Mel is considered one of the best pianists in the music business, and that's going some.

ALICE LLOYD'S SENSATIONAL HIT.

One of the most sensational hits ever introduced in this country by Alice Lloyd, now on the Orpheum Circuit, is an American song published by the Maurice Richmond Music Co., Inc., entitled "Every Night." It is a song on the order of the famous "Billy," and has a kick in the finish of each chorus. It must be a wonderful song, for we doubt very much whether an artist of Miss Lloyd's standing would attempt to sing anything published in this country unless it was "there."

Florence Tempest, who was the first to introduce this wonderful song, proclaims it is the only song she found, after making the rounds of the publishers, that was really what she wanted.

Not being an ordinary song, "Every Night" appeals very strongly to the artists who appreciate a song of real merit that offers an opportunity to display their talent in preference to the song of noise and bluster that merely shows the lung power of the singer.

"You Are the Rose of My Heart" continues to grow in favor with performers who enjoy singing a better class of ballad. It is clean, wholesome, full of heart interest and beautiful sentiment. It has a melody that your audience will want to hear over and over again. The Maurice Richmond Co., Inc., is proud of this number.

WHEN I HESITATE WITH YOU
The greatest waltz song of all
HER ANSWER
Great single—effective double.
THERE IS SOMEONE WHO IS THINKING OF YOU
A sure hit
You will find these the three best bets of the year.
METROPOLITAN MUSIC CO. ST. LOUIS, MO.

SONG WRITERS AMATEURS I'm having my Songs published gratis. Need information? Stamp.
L. BURTON WILSON,
San Diego, Call

VERNON E. BESTOR
COMPOSER and ARRANGER.
Special Songs and Music.
827 SCHILLER BLDG. CHICAGO.

WHAT JACK MAHONEY THINKS ABOUT OLD TIMES.

I often hear old timers tell about the good old days,
When they were gay young climbers and had gay, old fashioned ways;
They say those times were better than the present ones by far,
They're wrong in ev'ry letter and I'll tell them why they are.

They never saw a man go sailing in an aeroplane,
They never did the tango or rode on a subway train,
They never heard a ballad sung in ragtime in their day,
Nor did they eat their salad in a little cabaret

They never went joy-riding in a little Ford machine,
They would have gone in hiding had then seen a submarine;
Then life had nothing in it, ev'ry night they stayed at home,
They never spent a minute in the New York Hippodrome.

The movies were unheard of, they had no vaudeville shows,
They never spoke a word of hobble skirts or fancy hose;
They kept the undertaker and the doctor in suspense,
They never saw Frank Baker hit a home run o'er the fence.

Old timers make me weary when they speak of days gone by,
The world was sad and dreary then, all they could do was die;
And many thanks I'm giving for the pleasures that I know,
Life was not worth the living in the days of long ago.

ONE OF BERLIN'S SUPPORTERS.

Sammy Levy, the assistant professional manager for the Waterson, Berlin & Snyder Company, has been connected with that firm for many years. Sam is one of the hardest workers in the game, and if he once starts out after an act (he has the reputation of seldom failing) you can gamble that he brings them in. He is well liked in the profession, and works night and day popularizing the Berlin numbers. It's a treat to catch him working.

A REGULAR IRISH SONG.

Before a regular ad. will be mentioned on the new Irish song written by Joe McCarthy and Jack Glogau, entitled "The A. O. H.'s of the U. S. A." Take this little tip and get this song. It's one of the greatest character songs written in years because it's an original idea, and has sure-fire lines in it and an up-to-date song. It was originally introduced by Nora Bayes at the Palace, and at the present time is the biggest riot in her act, and holding the hardest position in her act, that of closing. It is also being featured by the Primrose Four, Van and Schenck, Mabel Lee and many other acts. If you will write a letter to Jack Glogau, care of Leo Feist office, New York, he will be only too glad to furnish you with a copy and orchestration in any key.

HARRY COLLINS.

Harry Collins, New York manager for Joe Daly, thinks so much of Daly and Allen's new song, called "The Garbage Gentlemen's Ball," that he intends to devote all his time on the number. As can be judged by the title, it's an original idea; in fact, one of the biggest novelty songs for the coming year, so be one of the first.

LEW COHN ON HARRIS SONGS.

Lew Cohn, professional manager for Chas. K. Harris, is one of the most hopeful boys in the game.

Lew thinks that after the first of the year the Harris songs will come into their own, and that there won't be a vaudeville show in the city without a Harris number.

The way Lew Works he deserves it, and if his predictions go astray it won't be up to him.

DOERR MEETING WITH SUCCESS.

Eddie Doerr, of the Parke, Daniels & Friedman Music Co., is meeting with much success introducing the firm's two ballads.

Both songs can be used by one performer and not conflict.

GEORGE J. KOCH'S NEW YEAR OFFERINGS.

That energetic new publisher, George J. Koch, 1431 Broadway, has met with flattering success, and the ballad, "The Rose That Made Me Happy Is the Rose That Made Me Sad," and the rag number, "It's You, Nobody But You," have jumped into immediate popularity.

This firm have signed Jack Galvin and Nat Vincent two of the most prolific young writers of the day. They have two prospective hits ready for the new year "The Minstrels On Parade," a very strong 2-4 number, and "Sly Old Moon Man." The house has every confidence in these two numbers, and the energy that has been shown during the past few months is bound to bring splendid results on these two numbers when the new year comes in. This firm has already been obliged to enlarge its quarters.

WITMARK WARBLINGS.

William St. Willis Sketch are featuring "In the Garden of the Gods" and "Sweet Kentucky Lady."

Henry List, the famous basso, is featuring Ernest Ball's great solo, "In the Garden of the Gods." Also "Sweet Kentucky Lady," the new song by Lou Hirsch and William Jerome.

"The Colonial Days," that wonderful vaudeville production, will feature Lou Hirsch and Billy Jerome's latest success, "Sweet Kentucky Lady."

In the near future M. Witmark & Sons will announce a bit novelty composition by Louis Weslyn and William Frederick Caesar.

Deery and Carter will feature Ernest Ball's famous ballad, "In the Garden of the Gods."

"SONG PLUGGER'S LAMENT."

BY D. A. ESROM
(MRS. THEODORE MORSE.)

I'm nothing but a plugger,
Song plugging is my game,
And if a song don't make a hit
I'm sure to get the blame.
All day and night I'm working,
From nine A. M. till three,
And if the cafes didn't close
There'd be no rest for me.

I must be one swell dresser
And never have a cold;
Be out in rain and sleet and snow,
And do the things I'm told
I'm treated like a horse thief,
And picked on all the time,
Then "bawled" out right before a crowd
Because I spend a dime.

They kick about expenses,
And say I spend too much;
It doesn't matter what I do
I'm sure to be in "Dutch."
You'll find me ev'ry morning
Around some old stage door,
Trying to land a headline act
To sing one song or more.

I'm hated by the door man,
The acts call me a "pest;"
But I must smile and joke a bit
And do my level best
To get them in the office
And try and make them see,
By using one of *our* songs
Oh what a hit they'd be.

Each afternoon I'm singing
With slides down at some show;
I do a dozen songs or more,
I'm always on the go.
Between each song I'm buzzin'
Some act that's on the bill,
Or handing out "professionals,"
I never must sit still.

It dont' make any diff'rence
How punk the song may be;
The firm is working on it, so
Of course it's up to me.
At night I do the cafes
A song contest or two;
I bet I sing a *million* songs
Before the night is through.

I've got to beat the other
Song pluggers to each place,
And all the fun I ever get
Is when I win the race.
I'm plugging, plugging, plugging
My poor young life away,
"Bring in some acts," "Bring in some acts"
I hear the live long day.

I hustle till I'm weary,
My "pipes" go on the "blink,"
I cannot eat, I cannot sleep,
I'm going 'nuts," I think!
I hope when I'm a "has-been"
You'll offer up this prayer,
That if I go to Heaven
I won't be plugging there!

I WANT TO TAKE ADVANTAGE OF THIS OCCASION TO EXPRESS MY THANKS FOR THE LOYAL AID EXTENDED TO ME BY MY MANY FRIENDS IN MELODY LANE, AND HOPE I MAY CONTINUE TO DESERVE THEIR HEARTY RECOGNITION AND SUPPORT.

MY WORTHY FRIEND AND CONTRIBUTOR, TEDDY MORSE TAKES THIS OPPORTUNITY OF VOICING HIS SENTIMENTS IN SUPPORT OF MINE.

WISHING EVERYBODY A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

BRANEN IN CHICAGO.

Our young friend, Jeff Branen, left us last Saturday to spend the holidays with his folks in Chicago. Before he packed his trunks he found time to write a new song, with Arthur Lange, entitled "Virginia Lee," that Joe Morris will start on after Jan. 1.

BE EASY, LEON.

For the love of Mike, boys, take a run up to the F. A. Mills office and get a peep at the new silk shirt Leon Flatou is shorting. He already has had offers from several awning makers, but up to the present writing has declined.

ROSSITER'S TALK.

Will Rossiter points out the unusual spectacle of one single woman praising another, of a young woman who has won fame in vaudeville and is secure on the big time, praising a recognized comer. The rare exception is Ray Samuels, "The Blue Streak of Ragtime," who recognizes Claudia Tracey as a comer, and declares that her "rube" dance is the funniest thing of its kind in vaudeville. Mr. Rossiter is much interested in Miss Tracey, who he views as a remarkable, clever young woman.

"I'm a Long Way from Tipperary," a new song of Will Rossiter's, promises to sweep the country. It is the kind of music and the sort of words that should appeal to the country, East, West, South and North. The song was written by Roger Lewis and Ernie Erdman, who recently pulled a hit in "Down at the Barbecue."

Elliott and Austin are performers of the sort that make the public as well as the managers sit up and take notice. They have an act that is filled with novelties, and it is nearly always the unexpected that they do. When the conventional is considered they do the conventional things in a novel way. "Just for To-Night" is their principal song, and they score heavily with it.

THE FEIST NEW SONGS.

One of the greatest collections of songs ever released by one publisher will be announced by Leo Feist shortly.

Phil Kornheiser has been holding several in the dark, but intends to let go in the course of a week or two.

The collection includes some new material by Jimmy Monaco and Joe McCarthy, Fred Fischer and Al. Bryan, and others of the wonderful writing staff of the Leo Feist, Inc.

The past has been one of the most successful years in the history of the Feist concern, and while no predictions are being made, the coming one should be the banner of them all. It has been the policy of the Leo Feist Company to give the performers what they wanted and not to force on them songs that were not suited to them. That has been the secret of the wonderful success attained by this company the past four years, and this idea will be carried out in future.

Feist believes in spending money where it does the most good, that's why he is a CLIPPER advertiser.

He knows the value of advertising and believes that "It Pays to Advertise."

MOSE GUMBLE ACCEPTS NEW SONGS.

Mose Gumble, manager for J. H. Remick & Co., has just accepted a new song from Jack Wells, called "Over the Hill to Mary's."

Mose thinks so much of the song that he is going after it before Jan. 1.

TELL TAYLOR'S RECORD LAST WEEK.

Jessie Lansche with the Virginia Girls, is making a big hit with Andrew B. Sterling's ballad, "You Till Judgment Day."

Jack Stanley, of Jordan and Stanley, stops the act with "Judgment Day."

Four Spades write that "When Maryland's In Maryland" and "Ragtime Everywhere" are going great.

Billy Redmond says "You Till Judgment Day" is one of the best ballads written in years. Billy ought to know.

Gertie De Milt is going big with "When Maryland's In Maryland."

Primrose Four still a big hit with "When the Maple Leaves Were Falling."

Millard, Raycob and Watson stopped the show with "Mary Land In Maryland" last week.

JENTES AND HOWARD AT MILL'S.

Harry Jenets and Dick Howard, who, in conjunction with Lewis F. Muir recently wrote "Turn the Hands Back, Father Time," are to be found at the F. A. Mills office any day, and will gladly demonstrate the number for you.

Jentes is free lancing, and has placed songs with several other firms.

RUSSICK ON SONG BOOSTING.

Bob Russick, assistant professional manager for Shapiro, Bernstein Company, has written his views on "Song Boosting," which will be found in another part of this issue. During our conversation on this subject Bob took occasion to remark that the firm of Shapiro, Bernstein & Company has one of the biggest hits in this country at the present time, and I agreed with him that "Tip Top Tipperary Mary" was being sung from coast to coast. The song, in fact, is being featured by almost every headliner in vaudeville, proving one big hit for everybody.

It's another sample of the cleverness of that remarkable young composer, Harry Carroll.

"Let Them Alone, They're Married," is another of the firm's numbers that is going along nicely.

J. H. REMICK IN TOWN.

Jerome H. Remick, president of the J. H. Remick Music Co., was in town last week mapping out a new campaign for the new year.

DOYLE WITH FEIST.

Al. Doyle is announced to become a regular Feist booster beginning Jan. 1. Al. is without an equal in his line and ought to make a very valuable man for Phil Kornheiser.

LEWIS F. MUIR TO ANNOUNCE NEW SONGS.

Before the present year expires it is presumed that Lewis F. Muir will make an announcement of several new songs that he recently composed. When it comes to originality Lewis is there, as he has ideas of his own and never tries to imitate his brother composers.

Max Silver, general manager for Fred Mills, is so cock-sure of the new numbers that he has already begun making alterations on his National for the coming auto season.

Muir's newest song, called "Turn the Hands Back, Father Time," is one of those new idea numbers that the public has been clamoring for, and has already been taken up by the profession in large numbers.

McKINLEY MUSIC CO.'S NOTES.

In the last issue of THE CLIPPER we told you about "Sue" (of the Cumberlands), and that we were ready to "bank" on it as a big number for 1915. Just to back up our opinion of this number, *The Chicago Herald* has adopted it as the official song for its prize movie contest, the photoplay to be produced by the Essanay Co. as a big feature. *Watch it.* Once more. *Watch it.*

Billy Nelson and his "Blue Ribbon Girls" are featuring two of our big hits, "One Wonderful Night" and our big harmony number, "In the Evening by the Moonlight" (In Dear Old Tennessee).

The Empire Quartette, now playing at Schroster's Cafe, Cleveland, O., are cleaning up with "'Frisco Cabaret" and "In the Evening by the Moonlight" ("In Dear Old Tennessee"). They write us that these two numbers are possitive hits, and that they are taking encore after encore on both numbers.

Ed. Greueger, now singing at the Hotel Weaver, Bradford, Pa., is having the greatest success with our new ballad, "Sue" (of the Cumberlands). "One Wonderful Night" and "'Frisco Cabaret," he tells us, are also big numbers for him.

Chief Eagle Horse, the sensation in vaudeville, is now using our new Indian song, "Lost Arrow," as his feature number. The chief has a beautiful baritone voice, and the way he puts it over convinces us that in time this number will become a standard in our catalogue.

NEW YORK'S FEATURE SONGS.

"Back to the Carolina You Love" (WATERSON, BERLIN & SNYDER.)
"When You Wore a Tulip and I Wore a Big Red Rose"..(LEO FEIST, INC.)
"Tennessee, I Hear You Calling Me" (EMIPRE MUSIC CO.)
"I'm Going to Make You Love Me" (J. H. REMICK & CO.)
"Tip Top Tipperary Mary" (SHAPIRO, BERNSTEIN CO.)
"Weep No More My Lady" (JOS. W. STERN & CO.)
"When You're a Long, Long Way From Home" (BROADWAY MUSIC CO.)
"The Pick of the Family" (JOE MORRIS CO.)
"Michigan" (WATERSON, BERLIN & SNYDER.)
"When the Grown Up Ladies Act Like Babies'.. (MAURICE ABRAMAMS CO.)

"GILBERT TALKS."

('Bout Stern Publications.)

"LOYALTY" is certainly the most beautiful word in the English Language. When I made my change in firm, I naturally felt that I had some friends who would rally to my support—but I never dreamt that I had so many "loyal" friends.

Those who did not wire or write congratulations came in person. Dear reader, its the most gratifying thing I ever had happen to me in my life.

Some even went so far as to write the firm congratulating them. To stop this all off, I honestly believe, without the slightest exaggeration, that I have the best numbers of my career.

"WEEP NO MORE MY LADY" is exactly two and a half weeks old, and you know as well as I, you hear it everywhere, it's in the air—whistled and sung.

"MAYBE A DAY, MAYBE A YEAR" has filled a long-felt want. It's conceded to be the most natural "double" since "You Made Me Love You," that irresistible Monaco melody, welded to words that mean something—and you know *I hate to brag about myself*—but—this is the best set of words I've ever written.

"The surprise ballad" I told you about last week is now a reality—"The Same Old Town." If you can read "between lines" you can see the possibilities in the title alone.

FRANK COOMBS just raved about it, and you know Frank knows a ballad when he hears one. Speaking of raving, if you see Fanny Brice ask her about "Maybe a Day, Maybe a Year."

Vera Maxwell and Andrew Braney put it on—and have sent in dozens of acts for it.

Bauers and Saunders are some terrific hit on the Loew time with "Maybe."

Wilson and Rich write and claim "Weep No More, My Lady" is a positive rag hit.

Any amount of facts have put on, or intend doing the song, including such acts as Millie Weston, Rita Gould, Jeanette Spellman, Billy Beard, Stepp and Goodrich, the Four Entertainers, Chas. Potter, Ten Dark Knights, the Memphis Frolics, Jeanette Dupre, Ward Bros., Pauline Hall, Helen Gannon and many, many more.

Chris Smith and Jim Burris have another hit in "Fox Trot Ball." It's a positive successor to "Ballin' the Jack." Their "Fifty-Fifty" song is a comedy riot with dozens of acts.

"Old Erin, the Shamrock and You," by that clever lady composer, Edna Williams, looks like it will be a standard Irish song.

HOT OFF THE PRESS, by the composer of England's greatest Review, "Come Over Here." Frank Sturgis has written the last word in war songs, namely "Joan of Arc, They're Calling You." Write me, I'll send you a lead sheet.

You know what this house has in the way of instrumental hits, although it's out of my department, if you write me I'll have you well taken care of.

Oh, by the way, you know some of the boys in the professional department, they'd be glad to hear from you, they include such favorites as Willie White, Irving Masloff, Dick Morse, Sylvester Krause, Mr. Weinstein and Miss Baum, not forgetting the big manager— well—.

See you next week.

"THE MAN OF THE HOUR, IRVING BERLIN."

Score another for that musical genius, Irving Berlin. His latest stunt is "Watch Your Step," the season's greatest musical sensation. Irving has only written about twelve songs for that show, and believe me, dear reader, every one is a pippin.

The critics all agree that they are undecided which one is a hit, as they follow so rapidly during the action of the piece, and as each one is a musical gem, it would be an injustice to say that one is better than the other, so all decided to mark twelve hits in their record book for Mr. Berlin.

He's a wonderful boy and the greatest of modern times. He has saved the music game several times and he will repeat this time, as it goes without saying that all his numbers in this show will have a tendency to bring the public back to the music counters.

BRENNEN AND CLIPPER ADVERTISING.

Advertising in THE CLIPPER pays. Robt. H. Brennen, the well known lyric writer, composer and playwright, has put out eighteen acts and many special and restricted songs the past two months. Keyed advertisements prove THE CLIPPER'S contention that it pays to advertise if you want to reach the right class of professionals for either new acts, new songs or new parodies.

One of the best known acts on the big time, booked solid for a year, is negotiating with Robt. H. Brennen for two of his late numbers, "Where the Candle Lights Are Gleaming" and "Gee, It's Lonesome, Mighty Lonesome, When Your Girlie's Far Away." Both songs have the clever finished lyrics that Brennen is famous for, and the melodies have a haunting lilt that lingers, believe me.

The Music Publishers' Official Organ.

OUT OF TOWN NEWS

Rochester, N. Y.—Lyceum, (M. E. Wolf, mgr.) Chauncey Olcott Dec. 18, 19.

TEMPLE (M. J. Finn, mgr.)—Bill week of 14: Vaughan Glaser and company, Ruth Roye, Bert Leslie and company, John and Winnie Hennings, Ward and Baer, the Loretta Twins, Burns, Kilner and Grady, and the Gardiner Trio.

CORINTHIAN (J. Glennen, mgr.)—Auto Girls 14-19.

CLUB (F. Ridder, mgr.)—Dark 14-19.

FAMILY (J. H. Feunevessy, mgr.)—Vaudeville.

VICTORIA (J. Farren, mgr.)—Vaudeville and pictures.

NOTES.

THE Baker Theatre will open 24, with the Holden Players, in "Dora Thorne." This house has been dark all season, and it is expected that stock will hold forth for the rest of the season.

THE Club Theatre is dark for the second week, and although the city had been billed for a show both weeks the theatre remains dark. The report that the theatre will be dark for the rest of the season cannot be verified.

Troy, N. Y.—Proctor's Griswold (H. R. Emde, mgr.) photoplays.

RAND'S (V. N. Lappeus, mgr.)—The Morton Opera Co. opened Dec. 14, an indefinite engagement, with a change of bill each week. "The Man Who Owns Broadway" the opening attraction.

PROCTOR'S NEW (P. J. Shea, mgr.)—Bill for 14-16: Five Bell Ringers, J. C. Lewis Jr. and company, Mr. and Mrs. John Allison, Jerge and Hamilton, Brenner and Wheeler, Lawrence and Hurl Falls, Bernard and Finnerty, and Josie Dresden. For 17-19: De Leon and Davies, "The Law of the Plains," Theo. Ducet and company, Zenda Troupe, Edgar Bixley and company, the Romanis, Clinton and Rogers, and Aubrey Yates.

PROCTOR'S LYCEUM, PLAZA, NOVELTY, TROJAN, KEITH'S, ALPINE, MAJESTIC and EMPIRE, photoplays only.

ATWOOD CABARET.—Singing and dancing acts continue to please at this popular theatre.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgrs.) May Robson, in "Martha-by-the Day," Dec. 15, 16; "When Dreams Come True" 25, 26.

EMPRESS (D. L. Furry, mgr.)—A new stock company opened here 14, in "Forty-five Minutes from Broadway." "Madame X" next week. The new cast is headed by Virginia Brissac, who played here with the World's Fair Stock Co., several years ago.

SAVOY (Scott A. Palmer, mgr.)—Pantages' vaudeville. Bill for week of 14: York Trio, Bruce Richardson and company, Togan and Geneva, Prince and Deerie, and Keystone comedies.

GAIETY (Fred Ballein, mgr.)—Opened with Levey vaudeville, 7. Bill including: Lester and Moore, Gaines and Eddy, Great Beaudoins, and pictures. Prof. Stansfield presides at the piano.

NOTES.

THE Grant (formerly the Mirror) has been leased by Lawrence Holmes and Sam Schenck, and Opened Dec. 5, with "The Vendetta." Only feature films will be shown, with changes Sunday and Wednesday evenings. Helena Schiller's Lady Orchestra furnishes the music.

W. H. CLUNE has secured the Isis Theatre for film dramas, and will open it with "Seats of the Mighty" Dec. 21. Business will be under the direction of Robert H. Poole, formerly of Clune's Auditorium, of Los Angeles. The program will be changed each week.

LEIGH BRUCKART, late manager of the Orpheum, has accepted the position of private secretary to H. O. Davis, director of the Exposition.

Des Moines, Ia.—Berchell (Elbert & Getchell, mgrs.) Happy Widows Dec. 20, How's Wild Animals, pictures, 21-24.

PRINCESS (Elbert & Getchell, mgrs.) — "The Fight" week of Dec. 13. "Main'zelle" next week.

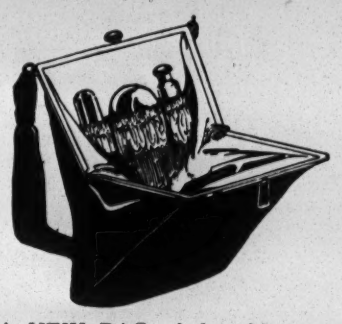
ORPHEUM (H. B. Burton, mgr.)—Bill week of 13: Six American Dancers, Stan Stanley Trio, Hines and Fox, Ashley and Canfield, Harry De Coe, the Gouldings, Solti Duo, and pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Vaudeville and pictures.

UNIQUE, FAMILY, CASINO, GARDEN, STAR and MAJESTIC, pictures only.

ROBT. BRISTER is now with the Princess Stock Co., here, having closed with "Damaged Goods" in Chicago.

TAYLOR'S HAND BAGS



A NEW BAG of fine Morocco, which is about 7 inches in length, is shown above. It follows the oblong lines popular this season Fitted with Powder Box, Hair Pin Tube, Perfume Bottle, Mirror and Change Purse.

Remarkable Value, $3.50

Mail orders filled at this price.

C. A. TAYLOR TRUNK WORKS

28 E. Randolph St. & 657 W. Madison St.

MUSICAL GLASSES

Xylophones, Rattles, Musical Electrical Bells.

Musical Flower Pots, Coins, Funnels, Hat Racks, Cow Bells, etc., etc. Catalogue and full information on receipt of stamps. A. BRAUNEISS, 1012 Grant Ave., Richmond Hill, N. Y.

A. FRANK HUTCHINS,

The original Grecian statue clog dancer, famous in the late fifties and early sixties.

Afterwards came Bobby Williams, Jerry Cohen, Johnny Stiles, Jerry Dashington, Charley Goodrich, Tommy Daily, T. M. Hengler, Delehanty and Ward, Primrose and West, Jennie Benson, and others.

THE SINGER MIDGETS.

The little folks at the Hippodrome present the following program

1.—Grand entrance in midget carriages; ensemble and introduction.

2.—Louis Worchek, in feats of stength.

3.—Carl Becker, owner and trainer of "Bosco" and "Roliver."

4.—Mlle. Nieda Vegan, in equestrienne feats on "Toto."

5.—"Boo-Hoo," the gnome clown, and the midget acrobats.

6.—Mlle. Dora Volg and Carl Florion, singing "You're Here and I'm Here."

Ensemble and finale—"It's a Long, Long Way to Tipperary."

DOROTHY WATSON WEDS NON-PROFESSIONAL.

From good authority comes the news that Dorothy E. Watson, of the team of Watson and Brother (Harvey Dunn), was quietly married to Newton J. Johnson, of Detroit, Mich., in Toledo, O., some time ago.

Mr. Johnson is a non-professional. Miss Watson's act is now working for the Western Vaudeville Managers' Association.

RUPTURE FREEDOM

Do Away With Steel and Rubber Bands that Chafe and Pinch

A feeling of comfort and contentment as soon as Stuart's Plapao-Pad is applied. Then the Plapao - Medication in the pad is absorbed by the pores of the skin, creating a wonderful feeling of relief and at the same time tending to strengthen the weakened muscles. The strengthening action is, therefore, both **mechanical** and **chemical.** This process of recovery is in harmony with nature. Old and young have testified under oath that the Plapao-Pads cured their rupture—some of them most aggravated cases.

Inner surface is self-adhesive so pad cannot slip, shift out of place or press against bone and chafe the skin. Most comfortable to wear as there are no straps, springs or buckles attached.

Soft as Velvet

Easy to Apply—Inexpensive

The Plapao-Pads are continuous in their action—no delay from work. Over 250,000 now in use prove their wonderful efficiency—without question the most scientific, logical and **successful** treatment for rupture the world has ever known. Awarded Gold Medal at Rome—Grand Prix at Paris. We will prove that Plapao will wonderfully benefit you by sending a trial ABSOLUTELY FREE. Send no money—just your name and address. Write today.

PLAPAO LABORATORIES, Block 223 St. Louis, Mo.

ROUTE LIST-DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Atlanta, Ga., 16, Chattanooga, Tenn., 17, Birmingham, Ala., 18, 19, Memphis, Tenn., 21, 22, Nashville 23, 24, Montgomery Ala., 25, Mobile 26.
"Appeal, The"—Buffalo 14-19.
Burke, Billie (Chas. Frohman, mgr.) — Nixon, Pittsburgh, 14-19, Atlantic City, N. J., 25, 26.
"Bringing Up Father," No. 1 Co. (Chas. Yale, mgr.)—Walnut, Cincinnati, 14-19, Indianapolis, 21-26.
"Bringing Up Father," No. 2 Co. (Chas Foreman, mgr.)—Denison, Tex., 16, Durant, Okla., 17, McAlester 18, Muskogee 19, Tulsa 30, Okla. City 21, 22, El Reno 23, Enid 24, Wichita, Kan., 25.
"Bringing Up Father," No. 3 Co. (Archie MacKenzie, mgr.)—Centerville, Ia., 16, Oskaloosa 17, Ottumwa 18, Washington 19, Peoria, Ill., 20-23, Spring Valley 24, Streator 25, Ottawa 26.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Gt. Falls, Mont., 16, Helena 17, Butte 18, Billings 19, Winnipeg 21-26.
"Beautiful Adventure, The" (Chas. Frohman & Klaw & Erlanger, mgrs.)—Hollis, Boston, 21-Jan. 2.
"Blue Bird"—Keokuk, Ia., 18.
"Billy, the Kid"—Colonial, Baltimore, 14-19.
"Ben-Hur"—National, Washington, 14-19.
Columbia Mus. Com Co.—Ottawa, Can., indef.
Chatterton, Ruth—Galety, New York, indef.
Century Grand Opera Co. (Milton & Sargent Aborn, mgrs.)—Auditorium, Chicago, until Jan. 16.
Clamage, Arthur, Mus. Com. Co. (Claude H. Long, mgr.)—Fargo, N. Dak., 14-20.
"Candy Shop, The"—La Salle, Chicago, indef.
"Calling of Dan Matthews"—Gaskill & MacVitty's, Inc.—Belaire, O., 16, Wheeling, W. Va., 17-19, Cleveland, O., 21-26.
"Calling of Dan Matthews," No. 2 Co.—Pratt, Kan., 16, Anthony 17, Winfield 18, Arkansas City 19, Enid, Okla., 25, Perry 26
"Call of the Cumberlands"—Gaskill & MacVitty's—Brookings, S. Dak., 16, Dell Rapids 25, Luverne, Minn., 26.
"Countess Coquette"—Londonville, O., 23.
Dawn, Hazel (John C. Fisher, mgr.)—Knickerbocker, New York, indef.
Drew, John (Charles Frohman, mgr.)—Hollis, Boston, 14-19, Springfield 25, 26.
Dillon & King Mus. Com.—Columbia, Oakland, Cal., indef.
Dressler, Marie—Montreal, Can., 14-19.
"Dancing Around" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Driven" (Chas. Frohman, mgr.)—Empire, New York, 14, indef.
"Damaged Goods"—Shubert, St. Louis, 14-19.
"Damaged Goods"—Hudson, New York, 14-Jan. 2.
"Damaged Goods"—Buffalo 21-26.
Eltinge, Julian (A. H. Woods, mgr.)—Standard, New York, 14-19, Buffalo 21-26.
"Experience" (Wm. Elliott, mgr.)—Booth, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—Cleveland 13-19, Springfield 25, 26.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Maxine Elliott's, New York, indef.
Ferguson, Elsie (Chas Frohman, mgr.)—Lyceum, New York, indef.
Forbes-Robertson (Percy Burton, mgr.)—Los Angeles, Cal., 14-19, San Francisco 21-Jan. 9.
"Fallen Idol, The"—Providence, R. I., 14-16.
"Fine Feathers" (F. A. Wade, mgr.)—New Orleans, La., 13-19, Baton Rouge 20, Plaquemine 21, Alexandria 22, Monroe 23, Ruston 24, Shreveport 25, Clarksville, Tex., 26.
"Fine Feathers" (E. B. Harrington, mgr.)—York, Neb., 16, Lincoln 18, 19, Plattsmouth 25.
"Fine Feathers"—Cleveland 14-19.
"Follies of 1914"—Ziegfeld's—Illinois, Chicago, until Jan. 9.
"Firefly, The" (Geo. A. Edes, mgr.)—Lima, O., 16, Findlay 17, Mansfield 18, Tiffin 19.
"Forty-five Minutes From Broadway" (Fred. Mayer, mgr.)—Pierre, S. Dak., 16, Rapid City 17, Lead 18, Deadwood 19, Crawford 21, Alliance, Neb., 22, Beatrice 25, Clay Center 26.
Gillette-Bates-Doro (Chas. Frohman, mgr.)—Broad, Phila., 14-26.
Goodwin, Nat C.—St. Paul, Minn., 13-19, Minneapolis 20-26.
"Girl and the Tramp, The," Western—Fred Byers' Boise, Ida., 16, Mountain Home 17, Murphy 19.
"Girl and the Tramp, The," Fred Byers' (Willard Kimball, mgr.)—Alexandra, Va., 16, Quantico 17, Lynchburg 18, Roanoke 19, Danville 20, Blue Ridge 21, Elliston 22, E. Radford 23, Pembroke 24, Bluestone 25, Cooldale, W. Va., 26.
"Girl of Eagle Ranch" (Geo. W. Attebery, mgr.)—Bonaparte, Ia., 16, Mercer, Mo., 21, Princeton 22.
Hodge, Wm. (The Shuberts, mgrs.)—Wilbur, Boston, indef.
"Help Wanted"—Buffalo 14-19.
"High Jinks"—Lyric, Phila., 14-19, Majestic, Bkln., 21-26.
"Hanky Panky"—Minneapolis 13-19.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Joseph and His Brethren" (Liebler Co., mgrs.)—Omaha, Neb., 14-19.
Kolb & Dill—Galety, San Francisco, indef.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, indef.
"Kitty MacKay" (Wm. Elliott, mgr.) — Princess, Chicago, indef.
Leigh, Howard & Helene (C. H. Maier, mgr.)—Fayetteville, N. C., 16, Darlington, S. C., 17, Sumpter 18, Orangeburg 19, Charleston 25.
Le Roy, Talma, Bosca Co. (Hugo Bros., mgrs.)—Cort, San Francisco, 14-19.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Life" (Wm. A. Brady, mgr.)—Manhattan O. H., New York, indef.
"Lilac Domino" (Dippel Opera Comique Co., mgrs.)—Forty-fourth St., New York, indef.
"Lady Luxury"—Casino, New York, 25, indef.
"Little Cafe"—Indianapolis 14-19.
"Lion and the Mouse" (Geo. H. Bubb, mgr.)—Ellsworth, Wis., 16, River Falls 17, Prescott 18, Lake City, Minn., 19, Millville 20, Maseppa 21, Pine, Ia., 22, Kenyon 23, W. Concord 24, New Richland 25, Waseca 26.
"Lost in Mexico" (Wallie Stephens, mgr.)—Ayreshire, Ia., 16, Laurens 17, Peterson 18, Primghar 21, Granville 22, Hospers 23, Ocheydan 25, Harris 26.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath—Kansas City, Mo., 13-19, St. Louis 20-26.
Maude, Cyril (Liebler Co., mgrs.)—Plymouth, Boston, indef.
Melville, Rose—National, Chicago, 14-19.
"Misleading Lady" — Powers', Chicago, until Jan. 2.
"Mutt and Jeff In Mexico" (Joe Pettengell, mgr.)—American, St. Louis, 13-19, Kansas City 20-26.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—San Francisco 13-26.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Loveland, Colo., 16, Cheyenne, Wyo., 17, Laramie 18, Rawlings 19, Rock Springs 20, Springville 21, Provo, U., 22, Salt Lake City 23-26.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Macon, Mo., 16, Kirkville 17, Brookfield 18, Chillicothe 19, Omaha, Neb., 20, 21, Columbus 22, Neb. City 23, Plattsmouth 24, Lincoln 25, 26.
"Missouri Girl, The," Western—Merle H. Norton's—Medicine Hat, Can., 18, 19, Swift Current 25.
"Missouri Girl, The," Northern—Merle H. Norton's—Butte, Neb., 16, Fairfax 17, Spencer 18, Lynch 19, Bloomfield 25.
"Missouri Girl, The," Eastern—Merle H. Norton's—Poultney 16, Fairhaven 21, Brattleboro 25, Whitehall, N. Y., 26.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Aberdeen, Miss., 16, Greenwood 17, Clarksdale 18, Greenville 19, Vicksburg 21, Yazoo City 22, Jackson 25, Brookhaven 26.
"Modern Eve, A"—Hastings, Neb., 17.
Olcott, Chauncey—Rochester, N. Y., 18, 19.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"On Trial" (Cohan & Harris, mgrs.) — Candler, New York, indef.
"Ole Swanson" (Martin Bowers, mgr.)—Viroqua, Wis., 16, Chaseburg 17, Cassville 18, Bloomington 19.
"Our Village Postmaster"—Perry's—(Tom Brown, mgr.)—Granite Falls, Minn, 17, Holland 18, Russell 19, Minneota 21, Gary 22, Milroy 23, Sanborn 24, Walnut Grove 26.
Princess Players (Ray Comstock, mgr.)—Princess, New York, indef.
Post, Guy Bates—Majestic, Boston, 14-26.
Pavlowa, Anna—St. Louis 14.
Petrova, Mme.—Shubert, Boston, 14-19.
"Phantom Rival, The" (David Belasco, mgr)—Belasco, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Polygamy" (Modern Play Co., mgrs.) —Playhouse, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Pittsburgh, Pa., 14-19, Columbus, O., 25, 26.
"Pair of Sixes, A" (H H. Frazee, mgr.)—Cort, Chicago, 14-26.
"Pair of Sixes, A," Eastern (H. H. Frazee, mgr.)—Bethlehem, Pa., 16, Elizabeth, N. J., 18, Easton, Pa., 19, Harrisburg 25, Pottstown 26.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.)—Helena, Mont., 16, Gt. Falls 17, Butte 18, Bozeman 19, Billings 21, Sheridan 22, Davenport, Ia., 25, Quincy, Ill., 26
"Pair of Sixes, A," Central (H. H. Frazee, mgr.)—Kalamazoo, Mich., 25, Dowagiac 26.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Cort, Boston, indef.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Flint, Mich., 16, Lansing 17, Jackson 18, Ann Arbor 19, Cleveland, O., 21-26.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Shreveport, La., 16, Beaumont, Tex., 17, Galveston 18, Houston 19, San Antonio 21-24, Austin 25, Temple 26.
"Peg o' My Heart" (Dorothy MacKaye) (Oliver Morosco, mgr.)—Wheeling, W. Va., 16, Cambridge, O., 17, Canton 18, Elyria 19, So. Bend, Ind., 25, 26.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Plattsmouth, Neb., 16, Neb. City 17, Beatrice 18, Concordia, Kan., 19, Hollow 21, Manhattan 22, Junction City 23, Abilene 24, Salina 25, McPherson 26.
"Peg o' My Heart" (Rea Martin) (Oliver Morosco, mgr.)—Camilla, Ga., 16, Tintman 17, Palatka, Fla., 18, Gainsville 19, Ocala 21, Dunellon 22, Leesburg 23, Sanford 24, St. Petersburg 25, Lakeland 26.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Garrick, Chicago, indef.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Garrick, Phila., indef.
"Passing Show of 1914"—Pittsburgh, Pa., 25-Jan 2.
"Pinafore"—Forrest, Phila., 14-19.
"Printer of Udell's, That"—Gaskill & MacVitty's—Bedford, Ia., 16, Burlington Jct., Mo., 17, Stanberry 18, Elmo 19, Corning 21, Greenfield 22, Fontanelle, Ia., 23, Red Oak 25, Hamburg 26.
"Prodigal Son, The" (Oscar Graham, mgr.)—Colledge, Tex., 16, Groesbeck 17, Bryan 18, Giddings 19, Moulton 20, Gonzales 21, Luling 22, Seguin 23, Flatonia 24, Bay City 25, Pt. Lavaca 26.
"Passing of Hans Dippel"—Grand, Cincinnati, 13-19.
"Polly of the Circus"—Winston-Salem, N. C., 16, Obermarle 17, Salisbury 18, Asheville 19, Charlotte 25, Columbia, S. C., 26.
"Poor Little Rich Girl"—Oakland, Cal., 14-20.
"Queen of the Movies"—Grand O. H., New York, 14-19, Newark, Newark, 25, 26.
Robson, May—San Diego, Cal., 16.
"Rosary, The" (Geo. V. Holliday, mgr.)—Crown, Chicago, 13-19.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Colonial, Boston, indef.
Stahl, Rose—Academy, Baltimore, 14-19.
Skinner, Otis (Chas. Frohman, mgr.)—Olympic, St. Louis, 13-19, Cleveland 21-26.
Starr, Frances (David Belasco, mgr.) — Glens Falls, N. Y., 17, Albany 18.
Scheff, Fritzi (Oliver Morosco, mgr.)—Lyric, Cincinnati, 13-19.
"Suzi" (Lew Fields, mgr.)—Shubert, New York, 14-19.
"So Much For So Much" (H. H. Frazee, mgr.)—Longacre, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Grand O. H., New York, 25, 26.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Cedar Rapids, Ia., 25.
"Shepherd of the Hills" — Gaskill MacVitty's—Pensacola, Fla., 16, Quincy 17, Bainbridge, Ala., 18, Jacksonville, Fla., 19, Gainesville, Ga., 25, Palatka, Fla., 26.
"Shepherd of the Hills"—Gaskill & MacVitty's—Williams, Ariz., 16, Flagstaff 17, Winslow 18, Gallup, N. Mex., 19.
"Shepherd's Call, The," Northern—Perry's (Thos. Grant, mgr.)—Bridger, Mont., 16, Joliet 17, Fromberg 18 Cody, Wyo., 19, 20, Laurel Mont., 21, 22, Hysham 23, Ismay 24, Baker 25, Marmarth, N. D., 26.
"Shepherd's Call, The," Central—Perry's—(E. M. Purkiss, mgr.)—Pender, Neb., 16, Ponca 17, Walthill 18, Oakland 19, Decatur 21, Wahoo 22, Ashland 23, Pacific Jct., Ia., 24, Elliott 25.
"Sunny South" (J. C. Rockwell, mgr.)—Milton, Can., 16, Streetsville 17, Georgetown 18, Acton 19, Caledonia 21, Cayuga 22, Pt. Dover 23, Norwich 24, Tilsonburg 25, Waterford 26.
"September Morn," Circuit Co.—Rowland & Clifford's—Pittsburgh, Pa., 14-19.
"September Morn," Central — Rowland & Clifford's—Morrison, Ill., 16, Anamosa, Ia., 17, Savanna, Ill., 18, Clinton, Ia., 19, Cedar Rapids 20, W. Liberty 21.
"September Morn," Eastern—Rowland & Clifford's—Punxsutawney, Pa., 16, Kittanning 17, Franklin 18, Oil City 19.
"September Morn," Coast Co.—Rowland & Clifford's—Miles City, Mont., 16, Helena 17, Gt. Falls 19.
"Seven Hours in New York" (O. E. Wee, mgr.)—Clyde, N. Y., 16, Oneida 17, Amsterdam 19.
Tempest, Marie (The Shuberts, mgrs.)—Comedy, New York, indef.
Thurston, Howard (Jack Jones, mgr.)—Indianapolis 14-19, Walnut, Cincinnati, 20-26.
Trentini, Emma—Lyric, Phila., 21-26.
"To-night's the Night"—Shubert, New York, 25, indef.
"Twin Beds" (Wm. Harris Jr., mgr.)—Fulton, New York, indef.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Omaha, Neb., 25-27.
"To-Day"—Adelphi, Phila., indef.
"Trail of the Lonesome Pine"—Imperial, Chicago, 14-19.
"Traffic, The"—Walnut, Phila., 14-19.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Cohan's, Chicago, 14-26
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Hannibal, Mo., 16, Louisiana 17, Jacksonville, Ill., 18, Alton 19, St. Louis 20-26.
"Uncle Tom's Cabin" (Thos. L. Finn, mgr.)—Lisbon Falls, Me., 19, Damariscotto 22.
"Virginian, The," No. 3 Co. (A. H. Sherwood, mgr.)—Clyde, Kan., 18, Genesee 25.
"Virginian, The," No. 4 Co. (E. J. Kadow, mgr.)—Corwith, Ia., 16, Wall Lake 25.
Warfield, David (David Belasco, mgr.)—Columbia, San Francisco, 14-19.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"Whirl of the World"—Indianapolis 25, 26.
"While the City Sleeps"—Toledo, O., 13-19, Victoria, Chicago, 20-26.
"When Dreams Come True"—San Diego, Cal., 25, 26.
"When Dreams Come True"—Keokuk, Ia., 16.
"White Squaw, The"—Orpheum, Phila., 14-19.
"Yellow Ticket, The"—Tremont, Boston, indef.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Academy Players—Academy, Haverhill, Mass.
American Stock—American, Phila.
Brownell-Stork Stock—Lyric, Buffalo, indef.
Bunting, Emma, Stock—Lyric, Atlanta, Ga., indef.
Burbank Stock—Burbank, Los Angeles, Cal.
Bryant, Billy, Stock—Greensburg, Ind., 14-19, Shelbyville 21-26.
Bijou Stock—Bijou, Fall River, Mass.
Beaton, Margot, Stock—Bemidji, Minn., indef.
Barrow-Howard Players—Council Bluff, Ia., indef.
Bishop Players—Liberty, Oakland, Cal., indef.
Byers, Fred., Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Auditorium, Spokane, Wash., indef.
Brown, Louise (Edward Doyle, mgr.)—Royersford, Pa., 14-19.
Bijou, Stock—Bijou, Atlanta, Ga.
Broadway Stock—Broadway, Denver.
Bainbridge Players—Bainbridge, Minneapolis.
Colton, Jessie, C. (J. B. Richardson, mgr.)—Hume, Ill., 14-19, Clinton, Ind., 21-26.
Comstock-Terry Stock—Schenectady, N. Y., indef.
Craig Players—Castle Square, Boston, indef.
Crescent Stock—Crescent, Bkln.
Chester Wallace Players—Majestic, Ashtabula, O., indef.
Carroll Comedy Co.—Shepherdstown, W. Va., 16, Sharpsburg, Md., 17-19.
Cornell-Price Players — Pottsville, Pa., 14-19, Stroudsburg 25-Jan. 2.
Car-Rob Stock—Hinton, Muskogee, Okla., indef.
Clayton, Edwin, Stock—Rutland, Vt., indef.
Denham Stock—Denham, Denver
Empire Stock—O. H., Augusta, Me., indef.
Empress Players—Empress, San Diego, Cal.
Forsberg Players—Orpheum, Newark, N. J., indef.
Folly Mus. Stock (Harry Turberville Jr., mgr.)—Folly, Peoria, Ill.
Feiber & Shea Stock—Grand, Akron, O., indef.
Flaig & Beall Players—Logansport, Ind., 16, 17.
Grand Stock—Grand, Cleveland.
Geyer, Agnes, Stock—Arkansas City, Kan., 14-19.
Gotham Players—Gotham, Bkln.
Gayety Players—Gayety, Hoboken, N. J.
Gibney, Sarah, Co.—Goderich, Ont., Can., indef.
Gordinier Bros.' Stock—Grant City, Mo., 16, Lamont, Ia., 17-19.
Grahame, Ferdinand, Stock—Barnesboro, Pa., 14-19.
Grant, Walter, Stock (Edgar E. Mason, mgr.)—Newmarket, N. H., 14-16, Revere, Mass., 17-19, Chicopee Falls 21-23, Windsor Locks, Conn., 24-26.
Hall's, Eugene J., Associate Players—Steubenville, O., indef.
Hall's, Eugene J., Associate Players—Braddock, Pa., indef.
Hall's, Eugene J., Associate Players—Newark, O., indef.
Holden Players—Cleveland, Cleveland, indef.
Howard, Grace, Stock—Willard, Chicago, indef.
Horner Com. Co.—Goodel, Ia., 14-19.
Harrison Theatre Co.—Hillsboro, Tex., 14-19.
Hackett, Norman, Co.—Orpheum, Nashville, Tenn. indef.
Holden Players—Baker, Rochester, N. Y., indef.
Keith Players—Keith, Toledo, O.
Keith Stock—Keith, Portland, Me.
Keyes Sisters Stock—Empress, Wichita, Kan., indef.
Keith Players—Bronx, New York, indef.
King-Lyon Stock (L. B. King, mgr.)—Murdock, Minn., 16.
Logan Square Stock—Chicago, indef.
Leonard Players—Melbourne, Ia., 16, Hudson 17-19, Jessup 21-26.
Little Stock—Little, Phila.
Lorraine Mus. Com. Co.—Majestic, So. Bend, Ind., indef.
Livingston Stock—Hipp., Peoria, Ill., 20, indef.
Marcus Mus. Stock—Rockland, Me., 14-19.
Maylon Stock (Wm. E. Maylon, mgr.)—Le Roy, N. Y., 24-30.
Mack's Associate Players—Monessen, Pa., indef.
Morosco Stock (Oliver Morosco, mgr.)—Morosco, Los Angeles, Cal.
Malley-Dennison Stock — Colonial, Lawrence, Mass., indef.
Merk, Sq. Stock—Merk Sq., Lowell, Mass.
Majestic Stock (G. K. Brown, mgr.)—Rockford, Ill., indef.
Metropolitan Stock—Metropolitan, Okla. City.
Metropolitan Players—Metropolitan, Cleveland.
Marks, Ernie, Stock—Niagara Falls, Can., 14-19, St. Catherines 21-26.
Morton Opera Co.—Rand's, Troy, N. Y., indef.
National Stock (F. R. Cole, mgr.)—Otsego, Mich., 21-26.
New Empress Stock—New Empress, Tacoma, Wash.
Northampton Players—Academy, Northampton, Mass., indef.
Orpheum Players—Orpheum, Reading, Pa.
Oliver Drama Players (Otis Oliver, mgr.)—American, Davenport, Ia., indef.
Pavey, Marie, Stock—Casco, Portland, Me., indef.
Park Theatre Stock—Park, Manchester, N. H.
Pringle, Della, Stock—Phinney, Boise, Ida., indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players (Kendal Weston, mgr.)—Hyperion, New Haven, Conn., indef.
Poli Stock—Academy, Scranton, Pa., indef.
Poli Players—Grand, Worcester, Mass., indef.
Pearl Stock—Jefferson, Hamilton, O., indef.
Princess Stock Co.—Princess, Des Moines, Ia.
Payton, Corse, Stock—Lee Ave., Bkln., indef.
Peruchi-Gypzene Stock—Lyric, New Orleans, indef.
Perry, Augusta, Stock—Athol, Mass., 14-19.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Perry's Peerless Players (G. H. Perry, mgr.)—Woodstock, Ont., Can., 24-26.
Perry & Edwards Co., Raleigh, N. C., 14-19.
Shubert Stock Co.—Shubert, Milwaukee.
Sherman Stock Co.—De Kalb, Ill., indef.
Sutherland Stock—Spring Green, Wis., 14-16, Cross Plains 17-19, Verona 21-23.
Sherry Mus. Com. Co.—Mooreton, N. Dak., 17, De Lamere 18, Givinner 19, Oakes 21, Jamestown 22, Montpelier 25.
Schenley Players—Schenley, Pittsburgh.
Shorey, Ethel May, Co. (F. S. Campbell, mgr.)—Westerly, R. I., 14-19.
St. Clair, Winifred, Co. (E. D. Sipe, mgr.)—Middletown, Conn., 14-19.
Turner-Hammond Stock—Colonial, Providence, R. I., indef.
Taylor, Albert, Stock—Princess, Hot Springs, Ark., indef.
Thompson-Woods Co.—St. John, Can., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Washington Stock—Detroit, indef.
Worth, Josephine, Players (Gordon Hamilton, mgr.)—Grand, Dubuque, Ia., indef.
Woodward Stock—Boyd, Omaha, Neb., indef.
Whitney Stock—E. Jordon, Mich., 14-19.
Wright-Huntington Players—Shubert, Minneapolis, indef.
Yale Stock—Milford, Mass., 14-19.

COMPANIES IN TABLOID PLAYS.

Carter, Suzanne, Mus. Com. Co.—Muskogee, Okla., indef.
"Masqueraders, The" (A. H. McAdams, mgr.)—Kalamazoo, Mich., 13-16, Battle Creek 17-19, Bay City 20-23, Saginaw 24-26.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Youngstown, O., indef.
Thomas' Mus. Com. Co.—Portland, Me., 14-19, Boston 21-26.

MINSTRELS.

Dandy Dixie (Johnson & Black, mgrs.)—Townsend, Mont., 16, Three Forks 17, Belgrade 18, Pony 19, Harrison 20, Whitehall 21, Virginia City 22, Butte 25.
Evans, George (Chas. R Sturgess, mgr.)—Ford's, Baltimore, 14-19.
Field's, Al. G. (Edward Conard, mgr.) — Huntsville, Ala., 16, Decatur 17, Columbia, Tenn., 18, Bowling Green, Ky., 19, Columbus, O., 21-24, Dayton 25, 26.
O'Brien, Neil (Oscar F. Hodge, mgr.)—Cleveland 14-19, Toledo 20, Detroit 21-26.
Powell's, Tom—Chattanooga, Tenn., 14-20, Shelbyville 21, Murphysboro 22, Columbia 23, Jackson 25.
Richards & Pringle's (Holland & Filkins, mgrs.)—Croville, Wash., 16, Okanagan 17, Brewster 18, Chelan 19, Wenatchee 20, Cashmere 21, Leavenworth 22, Tolt 23, Monroe 24, Everett 25, Stanwood 26.

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AT LIBERTY—

OUT OF TOWN NEWS

BOSTON.

For the first time since Building Commissioner O'Hearn started his crusade against alleged unsafe buildings his power will be tested in the courts, the management of the new Park Theatre declining to accept his declaration that the arrangement of the building was not in compliance with the laws relating to motion pictures.

A license was denied the management, Dec. 7, for the opening performance, but despite this fact the show went on, and the management claims it will continue to show motion pictures without a license until the court settles the case.

Application was made for a license on the opening day, the petition calling for dramatic performances, vaudeville and motion pictures. When Commissioner O'Hearn declared the building to be improperly fitted for the display of motion pictures, Mayor Curley declined to grant the license for the picture display, permitting only the vaudeville and other features.

It is not expected that any arrests will be made by the building commissioner if the theatre managers persist in their course, Mr. O'Hearn feeling inclined to afford them every opportunity of determining their rights.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—"The Girl from Utah," now in its second week at this house, offers a veritable musical treat to the patrons. The three stars, Julia Sanderson, Donald Brian and Joseph Cawthorn, head a cast of unusual brilliancy, and Charles Frohman, under whose guidance the comedy is given, has presented something quite out of the ordinary.

HOLLIS (Charles J. Rich, mgr.)—Second and last week of the annual engagement of John Drew. The play, "The Prodigal Husband," a composite affair of French and English parentage, has proved very acceptable. "The Beautiful Adventure" comes 21.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Second week of Madame Petrova, in "Panthea." The Polish star's style of acting, deeply tragic at times, and at others exquisitely humorous, has captured Boston audiences.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Guy Bates Post begins 14 the third week of his month's engagement, in "Omar, the Tentmaker." The unusual charm and splendor of Richard Walton Tully's Persian spectacle caught the fancy of Boston audiences from the opening night.

TREMONT (Jno. B. Schoeffel, mgr.)—Fourth week of "The Yellow Ticket." Few plays of recent times have created a more profound impression than this stirring drama, which purports to expose the terrible yellow ticket system of Russia.

PLYMOUTH (Fred E. Wright, mgr.)—Cyril Maude is in his sixth week of "Grumpy." Judging from the size of the audiences, Mr. Maude's stay here should be a long one.

CORT (John E. Cort, mgr.)—The holiday season appears to have but little effect on the patronage of "Peg o' My Heart," now in its fifteenth week.

YE WILBUR (Wilbur-Shubert Co., mgrs.)—Fifteenth week of William Hodge, in "The Road to Happiness."

CASTLE SQUARE (John Craig, mgr.)—William Gillette's popular war drama, "Secret Service" is the stock offering for current week. "In the Bishop's Carriage" was well played, and pleased the patrons.

BOSTON (Francis J. D. Ferguson, mgr.)—This is the second week of the Belgium Battlefield motion pictures, said to be the first motion pictures of modern warfare in the present European struggle.

GAIETY (George R. Batcheller, mgr.)—Charles Robinson, whose Carnation Beauties was the attraction last week, has assembled an aggregation of comedians and pretty girls who can act, sing and dance in a manner surpassing all his previous efforts as a producer. Week of 14: Prize Winners, with the Social Maids to follow.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Last week was Dave Marion's farewell in this city as a burlesque comedian. Because of this fact, and the great popularity of Marion in the role of Snuffy, the cabman, and also because he always brings a merry show with him, the popular house was crowded all the week. This week the Million Dollar Dolls. College Girls next.

HOWARD (George E. Lothrop Jr., mgr.) — The burlesque feature is furnished by the Cabaret Girls. Cora Livingston is continued for a second week in the olio, and the others are Robinson and Le Favor, Peerless Macks, Flo and Wynne, Wells De Veaux, and Don Ramsay's Harmonists. Week of 14, Eva Mull and her Follies of 1920.

GRAND OPERA HOUSE (George E. Lothrop, mgr.) Beatty & Levitt offer the Passing Review of 1914 Co., in a farce entitled "The Roof Garden." For the special wrestling night, 10, under the direction George V. Tuohey, the Ty Cobb of wrestling promoters, the contestants are Michaeloff, the Great Cossack, and Leo Daniello, the Italian Whirlwind. Cabaret Girls next week.

KEITH'S (Robert G. Larsen, mgr.)—Ethel Barrymore, assisted by Charles Dalton, in "Drifted Apart;" Bryand Cheerbert's Manchurians, Willa Holt Wakefield, Adler and Arline, Kaufman Brothers, John E. Henshaw and Grace Avery, Ramona Ortiz, Frank Whitman, and Le Fevre Duo.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 14-16: Franklyn Ardell, Original Five Merry Youngsters, Joe Fanton's Athletes, and others. For 17-19: Murray Bennett, Lamb's manikins, Carl Emmy's Pets, Florence Bayes and Lillian Carter, and others.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 14-16: Herbert Brooks, Clayton and Lennie, Five Musical Byrons, Kauffman Sisters, and others. For 17-19: Original Texas Tommy Dancers, Whitney's Operatic Dolls, Whitfield and Ireland, Jordan and Stanley, O'Neil and Dixon, and others.

LOEW'S ST. JAMES (Marcus Loew, management).—Bill 14-16: "Uno," Sherwood Trio, the Lively Pair, "The Criminal," Lamb's Mannikins, and others. For 17-19: Simpson and Dean, Waring "The Tangle," Original Five Merry Youngsters, and Picchiani Troupe.

BIJOU (Harry Gustin, mgr.)—Evelyn Francis, Allen Raymond, Mlle. Velma, Joseph J. Esker, Mildred A. White, Bobby Leach and Amelia Ludwig are the acts billed for week of 14.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Earle's Water Lilies, McLain Sisters, Gliding McGuires, the Balkans, Don Romaine. The feature pictures are Ethel Barrymore, in "The Nightingale" and "The Master Key."

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Rounding Kilties, Blondy Robinson, Walter, Fowler and Barrett, Vale, Cecile, Eldred and Carr, Foy and Page, and "Mother Goose."

NOTES.

VAUDEVILLE and motion pictures are offered at Modern, Franklin Park, Beacon, National, Old South, Washington, Shawmut, Premier, Scenc Temple, Cambridge, Somerville, Star, Unique, Comique, Winthrop Hall, Harvard, Gem, Day Square, Congress Hall, Niagara, New Palace, South End, Scollay Square, Apollo, Puritan, Eagle, Roxbury, Back Bay, Huntington Avenue, and others.

"THE YELLOW TICKET," now at the Tremont, will be followed by "Seven Keys to Baldpate."

DAVID LYTHGOE, a well known Boston actor and singer, is to leave shortly for California, where he will play leading parts for the American Film Co. Mr. Lythgoe has figured in many musical productions in this city.

JOHN DREW has never played in any Boston theatre but the Hollis since he became a star, under the management of Charles Frohman. He also appeared there with Ada Rehan, when they headed, jointly, Augustin Daly's famous stock company.

AN all-star benefit is to be given in some large local theatre on the afternoon of Dec. 22, in aid of "Give a Basket" Fund, which was started by *The Boston American* to help the poor at Christmas. Actors from the leading legitimate and vaudeville houses in the city will take part. The program will be elaborate, rivalling that of any benefit ever given in this city. The benefit is made possible by courtesy of the Theatrical Managers' Association of Boston, and by the willingness of the actors to give their time and efforts to this deserving charity.

WHAT have been called the most wonderful motion pictures ever taken and which depict wild animal, insect and reptile life in hitherto unknown and unheard of forms, will be shown at the Tremont Temple, beginning 14. These pictures are the result of more than three years' continuous and earnest efforts on the part of Raymond L. Ditmars, creator of the Bronx Zoological Gardens, New York City.

JOE MACK, for many years connected with the Hub and other theatres in this city, is now associated with the Electric Feature Film Exchange.

George Williams, who has been connected with Keith's for sixteen years, has presented to the White Rats, for their clubhouse, two pictures. One is an oil painting, painted by the late Mr. Carlen, of Carron and Herbert, of himself in make-up; the other is a group photograph of the old timers who played Keith's Boston a few years ago. Both are rare pictures, and George should be given some credit from Frank Fogarty and brother Rats.

Northampton, Mass.—Academy. "The Gamblers" Dec. 14-19.

PLAZA, LYRIC and PALACE, photoplays only.

Oakland, Cal.—Madonough (F. A. Geisa, mgr.) "The Poor Little Rich Girl" Dec. 14-20.

YE LIBERTY (H. W. Bishop, mgr.)—Florence Malone and the Liberty Players present "Dora Thorne" 14-20. "The Argyle Case" is underlined. Ruth St. Denis and company, featuring Edmond Sharon, Hilda Beyer, Evan and Burrows Fontaine, Rene and Fontaine, in Oriental, Greek and modern dances, matinee and night, 15.

ORPHEUM (Geo. Ebey, mgr.)—Bill 13-19: Charlie Howard, Bobie Watson and Dorothy Hayden company, Dorothy Toye, Minnie Allen, Fremont Benton and company, Genevieve Warner, and Charlotte Francis, Lewis and Russell, Sascha Platov and Kitty Glaser (second week), El Rey Sisters, and photoplays.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 13-19: Frances Clare, Guy Rawson and company, Charlie Reilly and company, McConnell and Niemeyer, Creole Rag Band, Great Harrahs, Esther King, Arthur Whitlaw, and Keystone comedy pictures.

COLUMBIA (George W. Fitch, mgr.)—The Columbia Musical Co., with Dillon and King, present "The High Sign," 13-19.

OAKLAND, FRANKLIN, BROADWAY, CAMERA, REGENT, MARLOWE, GEM, GAIETY, SEQUOIA and HILLMAN'S, motion pictures.

Providence, R. I.—Opera House (Felix Wendelschaefer, mgr.) "The Fallen Idol" Dec. 14-16.

KEITH'S (Chas. Lovenberg, mgr.)—Bill 14-19: Hartman and Varady, Olga, Diamond and Virginia, Three Lyres, Adelaide and Hughes, Chick Sale, Felix and Barry Girls, Alexander Kids, and Faveman's animals.

COLONIAL (A. H. Spink, mgr.) — The Turner Hammond Players, in repertoire.

WESTMINSTER (Geo. Collier, mgr.) — College Girls 14-19.

SCENIC (Eddie Healey, mgr.)—Tom Mulgrew, Ruth Goodwin, Tom Gibbin, Lillian Leslie, Allie Bagley, Miss Carrier, and Temple Players continue to draw big houses.

UNION, EMERY and BULLOCK'S, vaudeville and pictures.

GAIETY, BIJOU, NICKEL, CASINO and EMPIRE photoplays only.

"THE YELLOW TICKET," "Whirl of the World," "Seven Keys to Baldpate," Robert Mantell and "Omar, the Tent Maker" are some of the coming attractions at the Providence Opera House.

THE Keith management announces a dancing carnival for local dancers, as one of the attractions for the week of 14.

THE Turner Hammond Players are playing at the Colonial during the holiday season, and doing excellent business. The house will go back to its original policy after the new year, and Manager Spink announces "Mutt and Jeff," "September Morn," "The Blindness of Virtue" and "A Fool, His Money and a Girl" will be some of the early attractions.

FRANKLIN HOLDING, violin soloist, with the late Madame Nordica, has been appointed violin instructor at the R. I. School of Music and Dramatic Art.

BUSINESS up to present writing, in all the theatres is excellent, compared with last year.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) "Hanky Panky" week of Dec. 13.

BAINBRIDGE PLAYHOUSE (A. G. Bainbridge Jr., mgr.)—The Bainbridge Players, in "All of a Sudden Peggy," week of 13. Revival of "The Bluebird" week of 20.

SHUBERT (Chas. A. Stitcher, mgr.) — The Wright Huntington Players, in "The Wolf," week of 13.

GAIETY (Wm. Koenig, mgr.)—The Rosy Posy Girls week of 13.

ORPHEUM (G. E. Raymond, mgr.)—Bill 13-19: The Beauties, a miniature musical comedy, with Mortimer H. Weldon and W. J. McCarthy, Hermise Shone and company, Ishmed, Rae Eleanor Ball, Miller and Lyle, Binns and Bert, the Carlos, and Orpheum Travel Weekly.

NEW PALACE (Ruben & Finkelstein, props.)—Bill 14-19 Madame Le Brun, Lasky's "California," Keller and Weir, Three Majestics, Heiman and Anderson, Al. Abbott, and photoplays.

NEW GRAND (Wm. Koch, mgr.)—Bill 14-19: The Bimbos, Ruth Roden, Moore, Browne and Christie, Six Bonnie Lassies, and "Zudora" pictures.

MILES' HIPPODROME (Ruben & Finkelstein, mgrs.)—Continuous vaudeville.

UNIQUE (Jack Elliott, mgr.)—Bill 14-19: Roy and Arthur, Three Donals, Ogden Quartette, other acts and pictures.

LYRIC, STRAND, ISIS, CRYSTAL and PRINCESS, pictures only.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.) bill Dec. 13-16: Agee's Comedy Circus, "When Love Is Young," Jolly and Wilde, William Marlow and company, Claudie Tracy, Wilson and Aubrey, and pictures. For 17-19: Herbert's dogs, Robert Hall, Princess Kay, Marshall and Cumby, Winsch and Poore, Le Roy and Cahill, and Imperial Japanese Troupe.

GREENE'S (W. S. Collier, mgr.)—"September Morn" 20, "Seven Keys to Baldpate" 25, McIntyre and Heath, in "The Ham Tree," 27. Annette Kellermann (pictures) 28.

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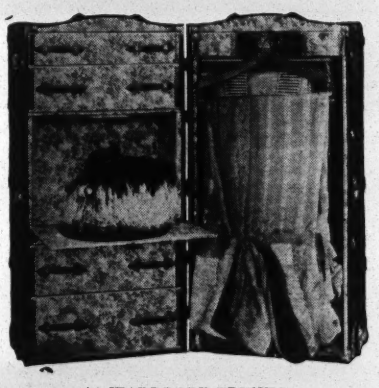

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(LET ME SEE YOUR SMILE)

Can you beat this for a combination—L. WOLFE GILBERT and JAMES MONACO—
the boys who wrote the "Robert E Lee" and "You Made Me Love You" They wrote this one

MAYBE A DAY, MAYBE A YEAR
(IT'S BOUND TO COME SOMETIME)
A NATURAL DOUBLE
Again we repeat, "It May Be a Day, It May Be a Year" you're bound to sing these songs

Do you sing a "spot-light touch the heart" number? Here it is They're bound to applaud and ask for encores. This is WOLFIE GILBERT'S New Year's Ballad surprise, with a melody by a new FIND DAVE LEVY

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Another landslide by the writers of "Ballin' the Jack"

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CHRIS SMITH and JAMES BURRIS have another hit in their latest novelty creation

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FOX TROTS	HESITATIONS	TROTS, TANGOS, MAXIXES
Ballin' the Jack	* Love's Melody	Castle Walk
By Heck	Parfum D'Amour	Castle House Rag
Meadowbrook	* Illusion	Tickle Toes
Reuben	* Nights of Gladness	* Hazazaa (from Opera Sari)
Old Folks' Rag	* Fascinating Night	Enticement Tango
Chevy Chase	* Lilac Domino	* Marigny (Poesie Campera)
Sugar Lump	* Sari	* Lu Lu Fado
Sweetie Dear	* Love's Own Sweet Song	* Polka Bresilienne

Vocal numbers above mentioned sent free on receipt of late program. Otherwise, 5c per copy; Orchestrations, 10c each

Dance numbers above mentioned for Piano Solo, excepting those marked * sent on receipt of 10c each, any 12 for a Dollar. Pieces marked * are 25c each. Orchestrations (10 parts, Piano and 'Cello) of Dance Numbers, 15c each; ("Fascinating Night," "Sari" and "Lilac Domino" are 35c each for 10 parts, Piano and 'Cello.)

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MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

TIMELY PICTURE TOPICS.

BY HEX.

ALL STAR FEATURE CORPORATION PURCHASED BY ALCO DIRECTORATE—WELL KNOWN PRODUCING CONCERN ABSORBED BY ALCO FILM CORPORATION THIS WEEK.

The All Star Feature Corporation, of which Harry Raver was president and Augustus Thomas director general, was absorbed this week by the board of directors of the Alco Film Corporation.

The re-organization of the Alco Film Corporation carried with it the looking far ahead to where an absolutely high grade program could be assured the exhibitors, and Mr. Seely and his associates began casting about for directors, artistes and vehicles of the bigger and better kind. Many plays and novels have been secured by the concern, and it is thought that these will be produced under the All Star brand.

The purchasing of the All Star Feature Corporation by the Alco brings to the latter organization the excellent equipment, contracts, play options, studio accommodations, good will and a name that stands for merit and ambition to produce material of quality. The All Star Feature Corporation was contracted with by the Alco people to furnish one play a month to the Alco program, and this franchise has likewise been absorbed by Alco. The releasing and distributional arrangements will continue through Alco, of course. What changes will be made in the executive or technical staff of the All Star is problematical.

HARRY RAVER GIVES REASONS FOR DISPOSING OF ALL STAR INTERESTS.

The rapid growth of his importing interests and ill health are the reasons attributed by Harry R. Raver in a statement issued by him last week regarding the sale of his and Augustus Thomas' holdings in the All Star feature Corporation.

"These reasons have been no secret to those associated with me in the All Star," says Mr. Raver. "I am simply worked out—broken down. 'Cabiria' and other important productions soon to be presented in America, involve a vast amount of effort and time to exploit in the manner I insist they shall be presented. That Augustus Thomas severed his connection at the same time as I did has no significance. Offered what I considered a handsome sum for my holdings, I sold This is but natural."

CLARA KIMBALL YOUNG PRESENTS PRIZE WINNERS WITH TROPHY AT BALL OF MASSACHUSETTS EXHIBITORS.

One of the most beautiful sights that the spectators witnessed at the Massachusetts Motion Picture Exhibitors' Ball, which took place at the Boston Arena, Tuesday, Dec. 2, was the presentation of the Clara Kimball Young loving cup to the prize winning dancing couple, Leona Gaucher and George Shedd, both of Brookline, Mass. The presentation speech was made by Governor Walsh of the State, on behalf of the World Film Corporation and the donor. The couple, wreathed in smiles, were congratulated by Clara Kimball Young on their ability, as she handed them the cup. General Manager Lewis J. Selznick, of the World Film Corporation, who was present, assured the dancing couple that they would be his guests at any time they desire to see his feature photoplays when they are presented in their home town.

EARL METCALFE QUITE SOME KIDDER.

Earl Metcalfe, at the Lubin studio recently "put one over" on George Terwilliger, his director, by announcing to him that he was going to quit acting and become a scenario writer. When asked for an explanation Metcalfe said that he knew of a book which, could it be put into scenario form, would make the greatest moving picture in the world.

Being a noted scenario writer himself and wondering how this book had ever escaped his notice, Terwilliger immediately inquired the name of it. With all appearance of seriousnss Earl replied: "The Dictionary, because in it one can find every element for a good photoplay, love, hate, jealousy pity, sympathy, scorn, forgiveness, comedy—" the list was never completed for Terwilliger fled to his private office. From last reports Earl was still alive.

"THE LAST CHAPTER" NEXT FAVORITE PLAYERS' RELEASE.

The coming Favorite Players' picture, entitled "The Last Chapter," to be released on the Alliance program about the first of the year, is taken from Richard Harding Davis' story called "The Unfinished Story."

"The Unfinished Story," while containing excellent material for the display of the motion picture art, is one of those mystery stories which leave the reader in doubt as to the actual meaning of the author. This form of handling, while permissible in literature, is unsuitable for cinematographic production. In picturizing "The Unfinished Story" it was found necessary to write the last chapter, and the story was therefore entitled "The Last Chapter."

In making these changes the Favorite Players Film Co. conferred with Richard Harding Davis, and the screen version as produced is the result of the conference of the two parties interested.

WM. FARNUM COMMENDS EDGAR LEWIS AS A PHOTOPLAY DIRECTOR.

When the observant visitor comes to the Pathe studio, where the Box Office Attraction Company is now producing its photoplays, the first thing that strikes him is the pervading atmosphere of efficiency and harmony. If he should ask William Farnum to give a reason for this phenomenon, he might receive the following answer:

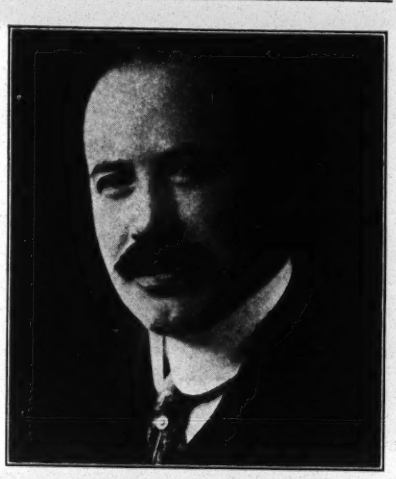
"The answer is self-evident if you will only remain long enough to watch Edgar Lewis, our director, stage one of our productions. Mr. Lewis has that rare quality of making others feel the scene and the character that is to be played just as he himself does. When the minds of director and player work in unison there is harmony in action. Confusion and wrangling, those earmarks of inefficiency in stage directing, disappear. Here we all have confidence in the director, and endeavor to follow out his suggestions and put ourselves into the spirit of the role, rather than act like puppets dangling from wires."

JANE COWL ENTHUSIASTIC OVER PICTURE WORK.

The screen debut of Jane Cowl, the noted dramatic star, is quite as interesting to her as it will prove to the general public when the Alco release "The Garden of Lies" is flashed on the screens of the country. Miss Cowl and the company with which the All Star Feature Corporation surrounded her recently returned from St. Augustine, Fla., where the exteriors were done.

"It was all perfectly fascinating to me," she said to an interviewer who sought her in the Fort Lee studios of the All Star at Fort Lee, N. J., "but I suppose I was blessed above other legitimate players who have gone into the motion picture drama. I was blessed, I mean, in having as a vehicle a story with so many exciting incidents as 'The Garden of Lies.' There didn't seem a dull moment during the whole of the time we were in St. Augustine. You know"—and Miss Cowl laughed—"I am married at the start of the romance and start off in an automobile for my honeymoon. We have gone but a few miles when the auto is wrecked, and I am injured in such a way that I am stricken with partial aphasia. Now, that's exciting, isn't it, for the very beginning?

"Then they decide, with the doctor's advice, that as I am calling constantly for my husband that my reason can only be saved by presenting at my bedside a supposed husband. Think of that! We fall in love. Imagine falling in love at first sight. Then my real husband, who is heir apparent to a small crown, returns. Of course there is more trouble. A duel follows at once. And as I saw the duel fought in St. Augustine it was no slight affair. William Russell, the pretended husband, and Philip Hahn, who played the prince husband, were somewhat cut and slashed after it was all over.



DAVID HORSLEY,

Pioneer motion picture man, who startled the inhabitants of filmland recently by purchasing Bostock's entire menagerie, which will be utilized in forthcoming Nina releases.

OLGA PETROVA LIKES INDIANAPOLIS.

Indianapolis is a city well loved by Madame Olga Petrova, the dramatic star, who has made herself felt in every capital of the world, and who makes her first screen appearance in the Alco release, "The Tigress," for it was in Indianapolis that Madame met her present husband, Dr. John D. Stewart. Madame Petrova was in the city two yea s ago during the holiday season. A slight operation was necessary. Dr. Stewart performed it. An acquaintance began then which ripened into love. Dr. Stewart had business in many cities, and he and Madame Petrova met frequently. Their first meeting was in December. In March they were married. So Madame insists whenever it is possible, that whatever company she is heading must play in Indianapolis somewhere near the holiday season.

PRESIDENT'S NIECE, MARGARET VALE, A PHOTOPLAYER—PLAYS ROLE IN I. S. P. CO. PRODUCTION.

Margaret Vale, niece of President Wilson, made her debut in motion pictures in a sensational manner last week by appearing in the scene at Marble Hill Cliff, an eighty-five foot eminence overlooking the Harlem River, into which jumped Barney McPhee, the leading man of the I. S. P. Producing Company.

Miss Vale, who in private life is Mrs. Howe, wife of the professor of Latin at the University of North Carolina, has the sanction of her uncle in her professional career, as illustrated by a letter received from the president recently, in which he warmly wished her all success in her venture.

Last season, Miss Vale's work in "Omar, the Tentmaker," in spectacular drama she quickly graduated from a minor part to that of leading woman, brought her to the notice of motion picture producers, who found her, physically and mentally, a fine type for motion picture work. She is an actress of temperament and charm.

The production in which she is now appearing is "Was He a Coward?" The scene that occasioned the daring leap from the lofty craig represents an incident in the escape of the hero, a convict. At this height, and on this dizzy edge, Miss Vale, as the heroine, pleads with the hero not to brave the icy depths, and almost slips into the water herself.

McPhee, watched by a battalion of reporters and newspaper photographers, made the leap in good style and swam a considerable distance with his clothes almost frozen to him.

McPhee will be remembered for his sensational work in "After the Ball," also for other appearances in productions of the Photodrama Company, All Star, Pilot and Thanhouser.

OLGA PETROVA,

Starring in the sensational feature photoplay, entitled "The Tigress," which has just been released on the Alco Film Corporation program. The Popular Play and Players Co. made the picture.

NOTICE

Commencing on December 17 and continuing every Thursday thereafter, the licensed program will include a new one reel comedy of unusual merit.

The public demand for "funny pictures" is so overwhelming at the present time that exhibitors feel obliged to have at least one comedy on the bill every day.

The market is flooded with "COMEDIES," but consistently good ones are few and far between.

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General Film Company

BADLY BENT AND BROKEN THROUGH STRESS OF EUROPEAN WAR, WALL STREET BROKERS BECOME MOVIE ATMOSPHERE IN "SAMSON."

Frequently when seeking "extra people" for scenes in which big crowds figure, motion picture directors are confronted by the difficulty of obtaining people of enough intelligence to properly fill their parts. Director Lewis, who, with George De Carlton, is directing William Fox's "production extraordinary" of "Samson," Mr. Bernstein's telling drama of financial intrigue, which is released throuhg the Box Office Attraction Company, thought that he would have the same trouble when staging the great "panic" scene in front of the Parisian Bourse, when the frenzied brokers and speculators learn that Brachard's mad maneuvering has wiped them off the slate. Mr. De Carlton set out to find men who would look the part." He anticipated a long search, but a friend of his gave him a friendly tip to go down to the Wall Street Relief Association, where he could probably find men familiar with every click of a ticker and twist of market figures. He succeeded beyond his greatest hopes, not only did he obtain all the two hundred men he wished, but scores who are eager to obtain a chance in "the pictures" were turned down. The result is that every man who participates in the frenzied scenes about the Bourse has had personal experience in money panics both on the curb and on 'Change.

MARY NASH,

In a striking scene from the Life Photo Film Co.'s screen version of the delightful play, "Springtime." It's an Alco feature release.

WILLIAM FARNUM

And a select company of eminent players enacting a scene from the Famous Players Film Co.'s elaborate production of Wilson Barrett's immortal play, "The Sign of the Cross."

ORRIN JOHNSON, ACCOMPLISHED ACTOR, TO PLAY LEADING ROLE IN ROLFE'S PRODUCTION OF "SATAN SANDERSON."

The matinee idol of a considerable part of feminine United States, Orrin Johnson, has just been engaged by B. A. Rolfe to star in the forthcoming photoplay, "Satan Sanderson," which is to be released by Alco. In "Satan Sanderson" the popular young star makes his screen debut.

A large number of leading roles in important plays have been Mr. Johnson's Broadway portion. His last big work in New York was his creation of the leads in "The Marriage Game" and "The Three of Us." He is a native of Louisville, Ky. As a youth he went on the stage in the company of Effie Ellsler. Within two months he was her leading man, a position he held for three seasons.

In 1890 the young actor began a connection with Charles Frohman which lasted for many seasons. In that year he played the juvenile in "Men and Women," a play which ran for one year on Broadway.

Since that time Mr. Johnson has been seen in many plays, always in a leading part. He has been chief male support for Richard Mansfield, Maude Adams and Annie Russell. While he was with Miss Russell his work won first place in critical favor. His creation of the Judge, in the late Clyde Fitch's "The Girl and the Judge," and his juvenile lead in "Mice and Men," with Annie Russell, were real contributions to stage history.

In "Satan Sanderson," film critics agree, the popular star has a role that fits his personality.

PHIL. EXHIBITORS' BALL TRIUMPH. J. ROMAINE FIELDING AND ORMI HAWLEY LEAD GRAND MARCH.

Despite the inclement weather which prevailed, a big crowd turned out to help make the annual ball of the Picture Exhibitors' League of Pennsylvania the most successful one in its career. With an orchestra of sixty pieces to furnish music for the dancing, the Horticultural Hall was packed by ten o'clock with joyous fans, exhibitors and photoplay celebrities. Romaine Fielding, Lubin actor-director-author, and Ormi Hawley, also Lubin star, were prominent among the latter in that they were guests of the League, and lead the grand march. Miss Hawley and Mr. Fielding, with others, among whom were Clara K. Young, Edwin August, Edgar Jones, Lottie Briscoe, Francis X. Bushman, Beverly Bayne, Edmund Breese, Seigmund Lubin and Carl Laemmle, were introduced from the stand just prior to the march, which took place at twelve.

Miss Hawley wore throughout the evening a handsome bouquet of American Beauty roses, presented to her by Mr. Fielding as she came upon the floor. During the course of the night's dancing a beautiful colored drawing of Miss Young was put up at auction, the proceeds of which were to be handed over to the Belgian Relief Fund. The drawing went to Siegmund Lubin and Carl Laemmle, who joined together in the bidding.

An event of the evening which proved its human interest worth to those who were witnesses was the meeting between Mr. Fielding and Edmund Breese, famous legitimate star. Fourteen years had elapsed since the paths of these two artists crossed; prior to that, when Mr. Fielding was also doing the legitimate, the two men had been fast friends. At the finish of the dancing Mr. Breese accompanied Mr. Fielding to his apartments, where the rest of the night was spent in going over old times and discussing the picture game as it is developing.

The three boxes were held by the Lubin Company, the Universal and the Box Office Attractions.

DONALD MACKENZIE GIVES A DINNER.

Donald MacKenzie, who has been directing the last episodes of "The Perils of Pauline," gave a dinner at the Hotel McAlpin on the night of Sunday, Dec. 6, to the Pathelites, both in the studio and office, who have been co-operating with him in his work. Those present were: Fritz Whatne, who presided as toastmaster; Kyle, St. Germain, Mink, Jack Disch, Mohn, Van Arsdale, Steuernagel, Heinz, Zapetti, Pearl White, Donald MacKenzie, Frank Lang, Alec Thompson, Harry Crardall, Lefty Miller, Frank Redmond, Mme Staatz, Johnny Meighan, H. Stocker, Davidson, Hannah Cohen and G. Bardet. Everybody had to make a speech, and some budding Demosthenes were disclosed. The dinner lasted six hours, and all agreed that it was none too long.

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THE GREAT DEVELOPMENT IN AMERICAN MOTION PICTURES.

BY ARTHUR J. LANG.

(Export Manager, Nicholas Power Company.)

Those who have watched the remarkable development of the American motion picture industry might well express surprise that a great advance in an entirely new direction is soon to take place, in fact, is taking place. Yet the commercial possibilities of the business for the manufacturers and producers of the United States have not been half developed. On the surface this may sound like a radical statement, yet it is really conservative. It might have been made much stronger. For up to the present the American motion picture industry has depended almost entirely on this country for development, while nearly all the rest of the world lies practically untouched, quite undeveloped. The first early endeavors to exploit foreign markets, endeavors that have been greatly stimulated by the European War, have borne fruit, and the wise film producers and theatre equipment dealers are making haste to follow the lead of the successful pioneers. The tremendous possibilities of the export field offer a golden harvest.

To realize just what the rest of the world means to us, it is well to compare with this virgin field the progress that has been made in this country, where the opportunities are really smaller both by reason of smaller area and population. All over the world, from ocean to ocean, in the Arctic Zones as well as on the Equator, no matter what may be the customs or traditions of the people, regardless of race, language or local conditions, will motion pictures be found. And they have come to stay; they have come to amuse, to instruct, to educate. In each country the people see pictures depicting scenes not only from their own lives, but from the lives of others in far distant lands. For there is a diversity to photoplays that requires the inclusion of every clime and every nationality, that discloses to the view even the life of the ancients. All this in addition to the great news events and the wonderful educational films that are flashed on thousands of screens all the way 'round the globe. The public demand seems insatiable; the cry always is for more pictures and for a greater variety of subjects. It is this popular response that has made possible the commercial success of the motion picture industry.

The development of the industry has been one of the marvels of the last decade, and while in the aggregate this development has industrially been confined to certain sections, indirectly it has a tremendous influence upon all sections; although cameras, films and projection machines are made in only a comparatively few localities, their use is universal. While the manufacture of motion picture equipment is restricted to this extent, the commercial possibilities are as great in one part of the world as in another; wherever people have eyes to see with, the motion picture business makes fortunes, sometimes great and sometimes small, for the men who, in various ways, are identified with the industry.

Coming back to the scene of the greatest development of motion pictures, a few figures will indicate the tremendous growth of the industry. The total business last year represented investments and expenditures of more than $300,000,000, which is said to make it the fourth largest industry in the United States. This amount is distributed among the manufacturers of machines and films and equipment for the production of both these items, also theatre equipment, the theatres themselves and the property on which they stand. It will be seen, therefore, that the financial beneficiaries have not been limited to a few men, for in addition to those who have been more energetic and farseeing than their fellows in the development of the business, and who have benefited proportionately, there are thousands of men who have given up other businesses to engage in the exhibition of motion pictures. These also helped reap the great harvest. It is said that more than 20,000 picture theatres in the United States received $5,000,000,000 paid admissions during 1913, these theatres showing 96,000,000 feet of film each night. New York City may truly be said to be the centre of the industry. It has more than 1,200 motion picture theatres, which are said to be attended by 720,000 persons daily at an average admission price of eight cents. Of course, in some of the fine theatres the prices run higher, fifty cents being ordinarily charged for the best seats. In nearly every other city and village in the country the number of theatres is just as large in proportion to the population.

There has been a marked improvement in the character of motion picture theatres all over the world. Even in the largest cities any little old structure or abandoned store was accepted as an exhibition hall. This has almost entirely been done away with. With the improvements that have been made in the character of both the subjects and the films, and in their projection on the screen, has come a decided advance in the character of the theatre itself. This has been not merely an attempt to make the surroundings correspond in attractiveness to the improved character of the photoplays and appearance of the pictures, but the movemet has been very largely in deference to the audiences and to add to their comfort, convenience and safety. Wise motion picture theatre managers now make every possible appeal to secure a high grade clientele and, having secured it, make every effort to give continued satisfaction.

It is for that reason that the managers seek photoplays that they know will be suited to the tastes and desires of the audiences, and for the same reason that the producers do all in their power to meet this demand. This is one of the principal factors in the great commercial success of American film producers—they have studied the tastes and desires of the public. We are speaking now not merely from a local standpoint, for the American film manufacturers who are seeking the great foreign markets have shown the same wise, broad-minded policy in their relations with foreign buyers. Just as photoplays depicting the customs, the thoughts, the activities and traditions of other countries appeal to audiences in the United States, so do American films which show the home life, the industrial progress, the civic development peculiar to the country, the business life of the metropolis of a hemisphere, or the old cowboy and Indian scenes which were common in the early days of our Western development and which are now being re-enacted for motion pictures—so do these objects carry something new or at least tell a human interest story that is somewhat different from that which the residents of another land may be accustomed to in their every-day surroundings.

It is estimated that during the present year American film manufacturers have exported more than twenty-five thousand miles of pictures. It is no wonder that many of the well known picture actors and actresses of this country are as popular in Europe as in the United States. A single motion picture may reach fifteen million spectators. While it is being enjoyed in New York, Chicago or any hamlet in this continent, at the same time it may be applauded in Lodon, Stockholm or Sydney. Yet, in spite of all of this expansion, Latin-America, the Orient and Africa, have been practically neglected by the American film manufacturer, and interest in these markets only became manifest after the crippling of European motion picture plants since the beginning of the great war.

New York may easily be regarded as the centre of the America motion picture industry. The Nicholas Power Company, which is by far the largest manufacturer of projecting machines in the world, is located there, while there are fourteen large concerns in New York and vicinity that manufacture films. The Nicholas Power Company not only makes most of the machines used in the United States, but exports them in large quantities. A number of the film companies are now endeavoring to develop their foreign trade in all the world's markets. The film business has grown so rapidly that manufacturers have not been able to make themselves very familiar with the foreign market, but those that have made a study of the export field are beginning to be well rewarded for their efforts. They are now in a position to furnish the buyer of any other country photoplay films that cover a wide range of subjects and action. They can provide sensational melodramas, war plays, love stories, society dramas, the classics, Indian uprisings and humorous films without end.

Another striking illustration of the tremendous development of motion pictures industrially in the United States is the statement recently made that the business employed more than 50,000 men and women. Yet, significant as this total is, it refers only to the manufacturing end of the business and the production of picture films. Moreover, the figures appear to be very conservative. The film producers in New York and in other parts of the country each employ stock companies of from twenty to thirty players. For the big feature productions supernumeraries often are employed by the hundreds and sometimes by the thousands. Connected with the picture dramatic companies are the directors and the camera operators. There are also the operatives in the mechanical departments of the film plant and in the projection machine and camera factories. Add to these the office forces of the various companies and the employees of other concerns directly or indirectly connected with the manufacture of films, the production of the pictures, the manufacture of cameras and projection machines, and the total will probably exceed 100,000. In addition there are the ticket sellers, doormen, attendants, etc., of the 20,000 theatres, which adds possibly 100,000 or more men and women to those otherwise connected with the operation of the motion picture industry. These figures are multiplying rapidly. Unfortunately we can only give those for the industry in the United States, as statistics do not show the total number of theatres throughout the world. So rapidly is the motion picture developing that new theatres are being erected in every land.

It speaks well for the future of the business, insuring not only permanency, but a high standard throughout the world, that practically all of those who have taken up the exhibition of motion pictures realize the dignity of this new business and have shown their appreciation of this fact by doing all in their power to place the theatres on a high plane. When we say that motion pictures have come to stay, the expression sounds exceedingly weak. Motion pictures, as an industry, a business, an art and a civilizing factor, to use the old expression once again, are only in their infancy.

A FEW MINUTES WITH LEWIS J. SELZNICK, GENERAL MANAGER, WORLD FILM CORPORATION.

In conversation recently with Lewis J. Selznick, general manager of the World Film Corporation, we learned that the World Film Corporation came into being Feb. 14, 1914. Mr. Selznick bought out the old World Special Co. and the Pompeii Film Company. He then proceeded to secure the film products of the Shuberts.

The next contract he closed was with Wm. A. Brady, for the exclusive right to manufacture and distribute his pictures. Then contracts were closed by which he took over the Chas. E. Blaney Picture Play Company. The next big institution to sign with Mr. Selznick was the Liebler company, and at the same time he closed with Paul Armstrong for his greatest successes, "Alias Jimmy Valentine" and "The Deep Purple."

From the Colonial Motion Picture Corporation he secured Sir Gilbert Parker's photoplay, "The Seats of the Mighty," and other features. He has taken over the entire output of the Dyreda Art Film Corporation, and recently the California Motion Picture Corporation arranged with him to have the World Film Corporation market its products. Through his personal efforts Lillian Russell agreed to make a photoplay version of her greatest success, "Wildfire," and Lew Fields, the noted comedian, is now working on a picturization of his great success, "Old Dutch." He concluded a contract with Mrs. Medill McCormick, the noted leader of the suffrage movement, by which the World Film Corporation will handle the suffrage photoplay, "Your Girl and Mine," on a unique selling plan, which will be mutually beneficial to the suffrage cause and the World Film exhibitors.

Bert Levy, the famous artist-entertainer, who is known to vaudeville audiences throughout the world, is preparing a series of photoplay novelties for Mr. Selznick. Edward S. Curtis decided that Mr. Selznick was the most capable man in the picture world to handle his Indian picture, "In the Land of the Head Hunters," upon which he spent three years, and a small fortune, to make.

The acute observer of the doings in this field knows that Mr. Selznick never makes an announcement that he has to retract. Whatever statement he makes is one that can be banked on. So when he was asked regarding the future announcements of the World Film Corporation, he said that there were some big ones to be made that would startle the moving picture world, but at the present moment he could not make any final statements.

Considering that within a short period of six months Mr. Selznick has made the World Film Corporation's name a staple one wherever pictures are considered, he can feel certain that the year 1914 was one that he need not be ashamed of. It may be considered a happy augury for 1915.

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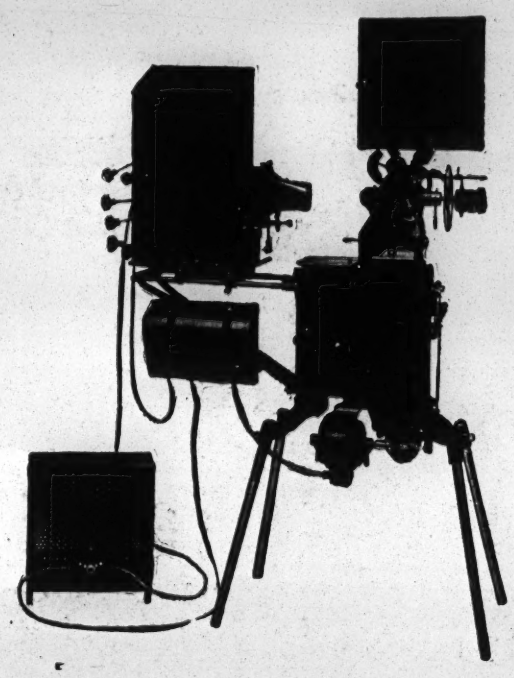

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THESE ARE BUT A FEW POINTS WHICH MAKE FOR POWER'S SUPREMACY

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NICHOLAS POWER COMPANY, Ninety Cold Street, NEW YORK CITY

INTRODUCING THE INEW PROGRAM.

BEING A DESCRIPTIVE TALE OF THE ADVENTURES AND MIS-ADVENTURES OF A PICTURE FIELD MAN.

BY HARRY REICHENBACH.

(Promoter of Publicity for the Alco Film Corporation.)

His nearest claim to respectability was the bath he took every Saturday morning, but they told him he would make a capital picture salesman and, taking the trite conversation seriously, he applied to Mr. Flivv, of the Recent Photoplays Productions and Extravaganza Exploiting Association Company and secured a position—not a job—handling the OUTPUT through New England.

Yclept Ted, but shorted in nomenclature to T, owing to his absorbing appetite for that particular beverage, he hit the steel ribbons for Bridgeport, with enthusiasm and optimism mingling beneath his B. V. upper.

Above all things, Bridgeport is no place for a beginner. The populace are close-fitting, straight front, and exist on impecunious vaudeville and other whimscalities.

Money is as loose in this particular place as a mummy's ribs, only more so. T struck the "Fivecentodeon" and met Sevolodswurst, the manager-treasurer-operator, in his two by minus office.

Quick to the point T. tolled off in ecstatic syllables the joyful tidings on R. P. P. E. E. A. productions.

"An' we've got Lizzie Bickelford, in Booth Spankington's 'The Man from Nome,' and Lottie Brisket, in Rida Yohnsen's Yingling's 'Why She Took a Receipt.' Two masterpieces, a couple a clasics, an' —"

"Ain't nobody making anything but masterpieces?" interrupted Sevolodswurst.

"Sure," replied T., "but none of them ain't admittin' it. Why, we showed 'The Dwarf of Blood' to the trade in our rejection room to a crowd of doctors, and it was so perfect, atmospherically, the doctors discovered the cause of infantile paralysis."

"Sure," said Sevolodswurst, "I showed one picture here what was supposed to be taken before the time of the exit from Egypt, and in the third reel they took Moses to the cemetery in a locomobile. That's the trouble—too much atmosphere—in the offices. I ain't had nothing but atmosphere for six months ever since the Burly Motion Picture Concoction Company promised me Richard Faverslam, in 'Nellie, the Cloak Model.'"

"We never disappoint," began T., again starting out to boost the products of his concern "We never had a disappointment since we began releasing the present program."

"Dot's what Joe Finkle told me," answered Sevolodswurst. "He said he expected de pictures to get rottener each week and that you hadn't disappointed him yet."

"Well, I'll drop back in on my way to New York, said T.

The case looked hopeless to him and he took his departure. Hartford was the next stop for T., and Ephriam Hoshky, of the leading Polish house, "The Bijoulosky," met him at the muchly papered door.

"If you are going to talk programs to me, save your breath," said Ephriam, before T. could take in sufficient breath to launch into a talk on recents—"I don't want no more programs, I want features. I had the Globe program and they didn't 'prog.' I had it, one pitcher where the hero was supposed to run through the fire. He ran around it. He wasn't even scorched, let alone burnt. He didn't run through once, and the girl, instead of running through the fire run all along the edge, and they used the same fire in another pitcher the next day. They was all alike. The same fire in two pitchers."

T. was possessed of sufficient perspicacity to realize that Hoshky was no ready money. He cut and slashed his prices to win him back to the fold, but to no avail, and Providence boasted of T's. presence the following morning.

George Cohan says the only way to get money out of Providence is to put a big tent over the whole city, then charge the natives ten cents each to get out. Use your own judgment.

T. was representing the Motion Picture "Woolworth's," and was willing to do business on any basis.

Get customers. No matter how, but get them was the coat of arms and seal of the R. P. P. E. E. A., and T. had already given the price list a cauliflower ear.

At least fifteen exhibitors had turned a deaf ear to T.'s arguments when he ran full speed ahead, high gear into Manager Isaac Hein, of the Star Spangled Banner Theatre, on Huston Avenue.

Above all things Isaac was a business man. His sixth sense was economy. He could save a dollar out of less money than any other man in the industry, and boasted that he ate before he got hungry to keep from eating too much.

When Isaac decided to change the front of his house, he decided at the same time to change from five reels of ninety day stuff to a big feature twice a week, three days each.

T. was thoroughly discouraged, and it was with heavy heart that he greeted Hein.

Hein wore a peaked cap, the front of which bore the title, "Manager," in large gold braided letters. It was the custom with Hein to attire himself befitting the position he occupied. Hence, when he occupied the operator's booth, he changed his cap to one bearing the title, "Operator." When superintending the seating of the house, his cap bore the words, "Chief Usher." He was systematic. His methods were machine like, but he was making a little money and considered his policy a proper one.

T. seated himself in the office, while Hein changed his cap from manager to "Booking Agent."

"Now, what have you got to offer?" began Hein.

"I'm representin' the Recent Photoplays Company," began T., "and have just introduced our program all through New England. I shouldn't have stopped over here, but the firm admires your business methods and I thought, perhaps, you might consider changing to a feature program."

"I was thinking of runnin' features," began Hein, "but when I seen what Leebo was doin' with features down street, I just made up my mind if I had big money to buy features with, I would buy vaudeville."

"Don't be foolish," ejaculated T.

He felt himself slipping and decided to be aggressive.

"Why, there ain't one Sleith house doin' any business," he persisted, "an' they show regular acts. How kin you expect to git any money when the best you could get to play here would be a lot of punk stuff? Why, you couldn't get a franchise on the shootin' gallery circuit. You're off the beaten path."

Hein liked aggressiveness and decided to argue the point.

"I got a friend what put in vaudeville down to Lynn, and he wrote me he was making good money," he said.

"Lynn's all right because the public's blind and want to hear the show, but what chanct have you got against Sleith's, Bloew and Foxey?"

"Well, maybe you're right, but vaudeville is purty good."

Back and forth swayed Hein. Between a feature program, first run stuff one four months old and nine cent variety, he was undecided.

At four o'clock T. wired to his home office that he had just signed Hein to a two weeks' trial, and that he would open the following Monday with "Silver Threads Amongst the Coal," in which the prominent Broadway star, Elizabeth Proscenium, was playing the title role.

With renewed hope over his initial order T. entrained for Taunton, Mass., where the first temple of cinematographic amusement he struck was the New Strained.

The particulars of his conversational endeavors to convert the manager of the above house to the firm's program will be related in an early issue.

ALICE BRADY,

Daughter of Wm. A. Brady, the theatrical producer. Miss Brady plays the principal role in the World Film Corporation's film version of "As Ye Sow," and from reports emanating from the studio in Fort Lee, does full justice to a part that calls for acting of a subtle and repressed nature.

FAMOUS PLAYERS CO. AT LAST SECURES JOHN MASON.

The Famous Players Film Co. has added another valuable asset to the Paramount program, by announcing the engagement of the celebrated and popular star, John Mason, who will be presented in the world renowned drama, "Jim, the Penman," by Sir Charles L. Young, the heart-gripping story of the great forger, who sins for love, and whose after-life is one of remorse and dramatic retribution. Mr. Mason will, of course, play the title role, Jim Ralston, the man whose clever pen works so much harm even to his most dearly loved, and which finally writes with his heart's blood his own punishment.

With a greater personal following than most other stars of the contemporary stage, Mr. Mason represents to a remarkable degree the individual strength of American stage celebrities, who, unlike the stars of any other nation, possess an intrinsic value aside from the attraction of the plays in which they are presented.

Mr. Mason has scored brilliant triumphs in a number of stage successes, including "The Ambassador," "The Witching Hour" and "As a Man Thinks."

"Jim, the Penman," with its powerful appeal to the emotions, coupled with the stellar importance of John Mason, should make an unusually popular photoplay, and this Famous Players production will undoubtedly develop into one of the most notable releases of this company.

Jesse L. Lasky Feature Play Co.

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TO ALL MOTION PICTURE EXHIBITORS EVERYWHERE
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Lasky Productions Already Released and Announced for the Near Future

Sept. 7. **VIRGINIAN** . . . . . Dustin Farnum
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Oct. 12. **WHERE THE TRAIL DIVIDES** . . Robert Edeson
Oct. 22. **WHAT'S HIS NAME** . . . . . Max Figman
Nov. 5. **READY MONEY** . . . . . Edward Abeles
Nov. 9. **MAN FROM HOME** . . . . Charles Richman
Nov. 19. **CIRCUS MAN** . . . . . Theodore Roberts
Nov. 30. **ROSE OF RANCHO** . . . . Bessie Barriscale
LASKY-BELASCO PRODUCTION
Dec. 7. **THE GHOST BREAKER** . . . . H. B. Warner
By PAUL DICKEY and CHAS. W. GODDARD
Dec. 24. **CAMEO KIRBY** . . . . . Dustin Farnum
By BOOTH TARKINGTON and HARRY LEON WILSON
Jan. 4. **GIRL OF THE GOLDEN WEST** ALL STAR Lasky-Belasco Cast
By DAVID BELASCO
Jan. 21. **YOUNG ROMANCE** . . . . Edith Taliaferro
By WM. C. DeMILLE'S Successful Play
Jan. 25. **THE GOOSE GIRL** . . . . . Marguerite Clark
By HAROLD McGRATH COURTESY OF FAMOUS PLAYERS
Jan. 28. **AFTER FIVE** . . . . . Edward Abeles
By WM. C. and CECIL B. DeMILLE
Feb. 15. **THE WARRENS OF VIRGINIA** Blanche Sweet
By WM. C. DeMILLE SPECIAL LASKY-BELASCO PRODUCTION

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WILLIAM FOX

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The Walls of Jericho By Alfred Sutro, with EDMUND BREESE and an All-Star Cast. This production was produced by JAMES K. HACKETT at the Hackett Theatre, New York, and ran 550 performances.

The Thief By Henri Bernstein, with DOROTHY DONNELLY, creator of "Madame X," as produced by Charles Frohman at the Lyceum Theatre, New York. Played to capacity for two years.

The Idler by C. Haddon Chambers, with CHAS. RICHMAN and Cathrine Countiss, as produced by Daniel Frohman with an All-Star Cast at the Lyceum Theatre, New York.

Samson by Henri Bernstein. (Not the Biblical play.) With WILLIAM FARNUM, as produced by Charles Frohman at the Criterion Theatre, New York.

A Fool There Was by Porter Emerson Browne, with EDWARD JOSE and THEDA BARA. ROBERT HILLIARD'S greatest triumph.

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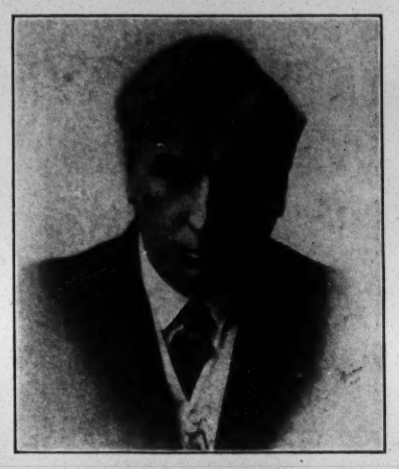


ROBERT BRODERICK.

Robert Broderick is the leading man of the Dyreda Art Film Corporation. He has an international reputation as an actor, having played with such stars as Francis Wilson, Virginia Harned, Thomas Jefferson and many others.

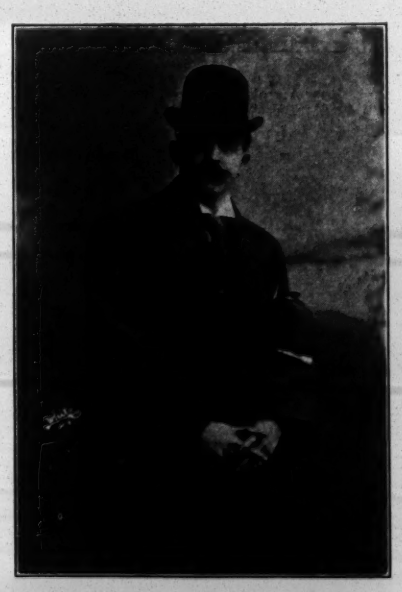
Mr. Broderick has been for several years one of the bright stars of the operatic stage, and in regard to the various make-ups of different characters, he is said to have no equal. His first advent into the picture game was with the Kinemacolor Company, on the Coast, where he wrote and played the lead in the old fable, "Jack the Giant Killer." His portrayal of that difficult character was so excellent that he was made an offer by the Western Kalem Company, which he accepted, and with whom he remained for some time. He then came East and joined the New York branch of that company, and from there went to the Famous Players Company.

His work with that company attracted favorable comment, and when his director, J. Searle Dawley left the Famous Players to form his own company, the Dyreda Art Film Corporation, he took Mr. Broderick with him as his leading man.

The Dyreda Company up to the present has made two big feature pictures in which Mr. Broderick played the lead, and these pictures are being released through the World Film Corporation. The first picture, a four-reel subject, "One of Millions," has already been released, and many expressions of approval have been made on the excellent work of Mr. Broderick, both by the public and the press. The other, featuring "In the Name of the Prince of Peace," was released Dec. 7, 1914.

W. J. FERGUSON.

W. J. Ferguson, who appears in his original role of Pop Clarke, in the photoplay version of "The Deep Purple," in which Clara Kimball Young is starring, under the direction of the World Film Corporation, has the honor of being the oldest American actor on the stage. He is the sole surviving member of the cast that supported Laura Keene at Ford's Theatre, Washington, the night President Lincoln was assassinated.



WORLD FILM SECURES CHARLES K. HARRIS' GREATEST SONG SUCCESSES.

The World Film Corporation, through General Manager Lewis J. Selznick, has secured the motion picture rights to Chas. K. Harris' two greatest successes, "Always In the Way" and "Break the News to Mother."

The Dyreda Art Film Corporation, of which J. Parker Read Jr. is general manager, has arranged to produce these two sterling songs at their studios, and the work of casting has already begun.

Special productions are to be made for both of these films, and it is planned that they will become high grade features in the World Film Corporation service.

PARAMOUNT PICTURES

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36 FAMOUS FEATURES A YEAR

THE TRIUMPH OF THE AMERICAN FEATURE.

BY ADOLPH ZUKOR.

To say that the American feature film has at last attained its inevitable distinction and supremacy is a marked under-statement of the truth. Great and numerous as always were its possibilities, it has during the past year exceeded all the hopes entertained by the most zealous and sanguine. The belief was recently prevalent in Europe, and, indeed, in American trade circles as well, that the American feature could only distantly approach the European multiple reel production. Such a theory is now commonly dissipated. In the complete and astonishing triumph of the American feature, in the tremendous prestige it has given the entire film industry, and in the general manner in which it has been substituted for, and has often superseded regular dramatic attractions in established, legitimate theatres, is included the answer to all the vapid utterances predicting the early termination of the popularity of the feature.

It is impossible, in a brief survey of the development and advancement of the feature, to do more than merely suggest the astounding conditions that this form of film attraction has created in the trade. It has not only added many new phases to the commercial status of the industry, it has not only appreciably advanced the monetary value of film programs, it has not only induced the public to pay higher admissions to picture theatres, because it evidenced to the public a bigger outlay of money than a corresponding number of single reels, but more than all these, it has resulted in the erection of elaborate, dignified and beautiful theatres; it has forced many exhibitors to conclude that when film producers can regularly and consistently make the features that are now being presented by the leading feature concerns, it is entirely necessary to exhibit them in houses comparable in their artistic and physical beauty with the charm and dignity of these subjects. So that in considering the total influence that the feature has had upon the industry, one of the most important results recorded must be conceded to be the influence and the stimulus it has exerted toward better houses and better presentations in general.

The Strand Theatre, New York City, which embodies the greatest advancement in motion picture exhibiting, is a product of the feature. The entrance into the motion picture field of the great theatrical producers is another result of the feature, and even more correctly, the result of the influence of one feature concern. The conversion of theatre and circuit manages throughout the country from legitimate performances to film exhibitions is another direct result of the introduction and development of the feature.

It is insufficient to say that the feature has assisted the motion picture's progress; it is more authentic to state that the feature has actually preserved the interest and appeal of the film, and has brought the motion picture to the attention and regard of audiences who would never otherwise be induced to attend picture performances. For these varied and important services to the art of the silent drama, the trade at large and all directly or remotely connected with it, owe an enormous debt of gratitude.

PROPOSED THEATRES.

NEW YORK, N. Y.—Moving picture theatre, $25,000. Architect, Thos. W. Lamb, 644 Eighth Avenue. Owner, Estate of Chas. A. Coe, 69 Wall Street.

BROOKLYN, N. Y.—Moving picture theatre, 49x99, $20,000. Architect, Max Hirsch, 391 Fulton Street. Owner, G. K. Z. Amusement Co., G. Goldberg, pres., 120 Flatbush Avenue.

ROCHESTER, N. Y.—Picture theatre and store, 50x100, $10,000. Architect, C. W. Eldridge, 316 Cutler Bldg.

WINTHROP, MASS.—Theatre Winthrop. Architect, Penn Varney, 25 Exchange Street, Lynn, Mass. Owner, C. H. Hatch, care architect.

JERSEY CITY, N. J.—Motion picture theatre 50x100, $50,000. Architects, E. C. Horn Sons, 1476 Broadway, New York City. Owner, Hill Arcade Realty Co., 75 Montgomery Street, Jersey City.

BALTIMORE, MD.—Moving picture theatre (alt. and add.), one story, $15,000. Owner, Joseph Brodie, 1116-22 Light Street. Plans under consideration.

MINNEAPOLIS, MINN.—Moving picture theatre, 33x70. Architects, Haley & Johnson, 716 Plymouth Bldg. Owners, B. N. Schneider and Harry Green, Plymouth Bldg.

CHICAGO, ILL.—Theatre, three story and basement. Architect, F. O. De Money, 19 S. La Salle Street. Owner's name withheld.

JACKSONVILLE, ILL.—Theatre and two stores, 40x135. Architect, C. Buckingham, 315 College Avenue. Owner, White Hall Theatre Co. Lessee, C. Lowenstein.

PHILADELPHIA, PA.—Moving picture theatre, 40x85, $9,000. Architect, J. Elvin Jackson, 719 Walnut Street. Owner, Jos. Frocca, 833 N. Fortieth Street.

BALTIMORE, MD.—Moving picture theatre, 33x101, $10,000. Architect, John Freund Jr., 11 E. Lexington Street. Owner's name withheld. Lorenz J. Schoenlein & Son, 2218 E. Baltimore Street, are lowest bidders.

TREBLE CLEF CO.'S SONG-PICTURES SUCCESSFUL INNOVATION.

Every song that leaps into popularity and is whistled and sung has a story to tell in its verses. More than that, it has a story in its origin, its inspiration and its making, and the good-natured, curious American public always wants to know the whys and wherefores. Somebody thought this, but a wiser man found a way to tell this story. He invaded the favorite form of entertainment of the day, and animated song-pictures were the result.

For instance you are at the show and the orchestra begins to play the newest song hits. You know it, and so does the girl with you. Then suddenly on the screen you see a music publisher you have known by name and fame all your life, seated in his office conferring with a prominent composer and lyric writer, and impressing them with words and gesticulations that his house must have a new song. Then the reel carries you along with the song maker after an inspiration. It may be a walk in the park, a trip down to Coney, a peep at Chinatown, a stop at the nearest cabaret, or somewhere until they find a spark that sets the muse in motion. Then you gaze on them at work and so on until the song is made. Then comes the story told in the song, and this is a complete and interesting scenario carefully and effectually posed and timed to singing by the vocalist before the screen.

This is the novelty that was the red letter hit of novelties presented at Hammerstein's this season and followed by equal successes at many photoplay-houses. The pictures are acted by authors themselves, and it is the first time the public has been allowed so intimate a visit into the realms of songland. The service is handled by the Treble Clef Motion Picture Company, its originators.

WATER!—OH YES, IT CAN BE USED FOR WASHING ALSO.

While Edgar Jones the Lubin leading man-director, was filming "On Moonshine Mountain" last Summer at Betzwood, the Lubin estate, he chanced upon a hidden spring of clear, cold water. Louise Huff and the entire company eagerly quenched their thirst, then wondered if it was free from bacteria. While undergoing the torments of doubt a chemical analysis was made and the water found to be of rare merit. Exclusive use of the spring has been given Edgar Jones, and both at his home and in his dressing room crystal coolers dispense the product of "Moonshine Spring."

CENTAUR-BAYONNE STUDIOS OPEN TO OUTSIDE PRODUCERS.

Owing to the fact that David Horsley has sent all of his producing forces to Los Angeles for the Winter, the Centaur studio at Bayonne, N. J., has been offered for rent.

The Centaur studio has just been equipped with Cooper-Hewitt and Kleigl lights, is glass topped, and in point of equipment and arrangement is second to none in America.

THE M. E. COMERFORD AMUSEMENT ENTERPRISES

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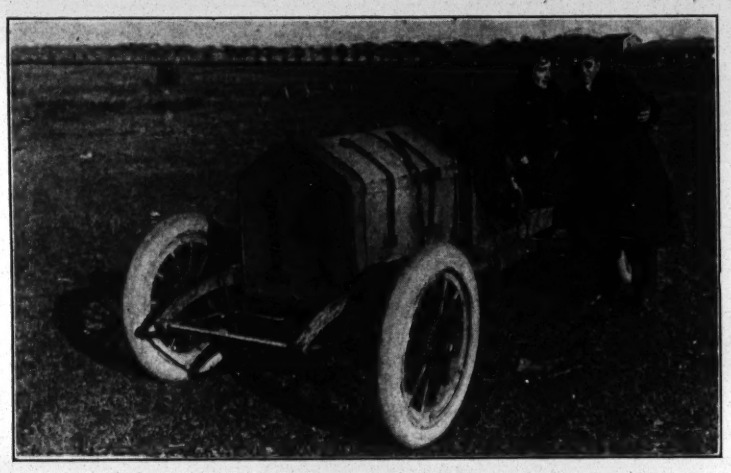

ARTHUR ASHLEY.

Arthur Ashley, leading juvenile of the Thanhouser Film Corporation, seated in his racing car, which can make a mile in fifty-five seconds! Mr. Ashley recently utilized the high-powered machine in a thrilling auto race, which forms one of the big scenes of a forthcoming Thanhouser release, "The Speed King."

IN AND AROUND FILM TOWN.

BY LEN.

KINETOPHOTE EFFECTS MARKETING ARRANGEMENT WITH HOLLANDIA FILM MFG. CO. OF HOLLAND.

The Kinetophote has just completed arrangements with the Hollandia Film Manufacturing Co., of Haarlem, Holland, whereby the Kinetophote will take over such of the Hollandia pictures as are available for the United States, Canada and Newfoundland. Such films as the Kinetophote takes over will be released through the K. C. Booking Co., Incorporated, in the United States, and the K. C. Booking Co., Limited, of Montreal, as well as through the exchanges affiliated with the K. C. Company.

Jan Leendertz, representative of the Hollandia Company, arrived in this country on the *Rotterdam*, a week or more ago, bringing with him twenty-five thousand feet of film, a part of which was accepted by the Kinetophote as being of sufficient merit to take with American audiences. It was stated at the Kinetophote offices that none of the Hollandia film is to be taken which does not come up to such specifications, and, therefore, such of the film as was accepted is replete enough with action and good photography as to make it available for the American market.

Mr. Leendertz, who is an expert in the land of dykes, on the question of motion pictures, is stopping at the McAlpin, but expects to return to Holland on the *Nieuw Amsterdam*, when that ship sails, on Dec. 12. Mr. Leendertz knows the film game in Holland from start to finish, and talks most interestingly of conditions in the business there which have arisen as the result of the war.

"One condition which I remember very well which arose from the war," he said, "was a condition which was imposed upon me by my associates in the Hollandia Company before leaving. They told me that if the *Rotterdam* should happen to strike a mine I was not to come back without a moving picture of the catastrophe. You may be sure that I looked anxiously for any sign of such a happening, but not for the purpose of taking it.

BUSINESS OUTLOOK BRIGHT IN HOLLAND.

"Our company is the only company in Holland manufacturing films, and we find an excellent market for our output. We do not, however, market any of our films ourselves; we sell through the oldest agent in Holland, who distributes our films all over Holland and Dutch colonies.

"But we do not have the proposition of a feature every day in many motion picture theatres, such as you do here. In Holland a theatre books a feature for one week, or, at the most, two each week.

"After the war broke out there was a great boom in the motion picture trade, because so many of what you call the legitimate theatres were closed. At once there was a demand for a cheaper amusement, and the motion pictures supplied it. However, prices were lowered a little in the "movie" houses, due to the depression caused by the war, and because there was a fear that Holland might be dragged into it. Now we know that we will not be implicated in the controversy, and things were brightening up to a considerable extent when I left Holland.

"We try to get stars for our pictures the same as you do in this country right now. For instance, in one or two of the films which we have brought to the Kinetophote Corporation we used H. L. Chrispijn, director of the Royal Theatre in Amsterdam. He not only was the star of the piece, but he directed the picture. We were very fortunate to get him, because usually his time is all taken up at the Royal Theatre. We made no films at all during August after the outbreak of the war, but we got going again in October, and our plant is working to full capacity now."

LLOYD LONERGAN WITH UNIVERSAL.

Lloyd F. Lonergan, author of "The Million Dollar Mystery," and of almost every big Thanhouser photoplay from the inception of that concern, has quit his position of producing manager of the Thanhouser establishment to become a writer of features for the Universal Eastern Stars.

MAUDE GILBERT SUPPORTING WM. FARNUM IN "SAMSON."

Few leading women in this country have had more stage experience considering her years, than Maude Gilbert, leading woman supporting William Farnum, the famous dramatic star, in "Samson," Henri Bernstein's vivid drama of heart interest and financial intrigue, which William Fox's Box Office Attraction Company produces as one of its strongest "Productions Extraordinary."

Miss Gilbert is an actress of unusual charm and personality and the part of Marie Brachard, the wife who in the time of his greatness despises her husband, the latter day Samson, only to find when he has buried himself in the ruin of his fortunes that her heart is his after all, and surrenders it into his keeping, which gives her splendid emotional talent full play.

Miss Gilbert, who, by the way, played the part in New York and on the road when the production was staged by William Gillette, taking Constance Collier's place for a time, in discussing her experience in playing in the silent drama, declared that she enjoyed working for the camera even more than displaying her talents before an audience.

"In this I am unlike most actresses I know," said Miss Gilbert, adjusting the train of the magnificent gown, a Parisian creation which she wears in the big scene of Samson, where Brachard finds her in a flashy cafe with a man who is seeking to induce her to leave the financier.

"Many of the women of my profession have told me they could not work without an audience to inspire them; that at rehearsal their work was 'wooden,' and it required the excitement of a first night for them to be able to infuse any real life into the character they were enacting. It isn't so with me. Really, the camera is my audience, although I had a dreadful time at first to keep from looking into the lens, and got into terrible hot water with the directors; but now I am quite 'camera wise.'

"I have often thought," went on Miss Gilbert, "what a splendid thing it would be for directors of the speaking drama if they could have moving pictures made of their rehearsals and show them to their actors as the preparation of a play went on. Every fault, no matter how slight, shows up with glaring brutality on the screen, and a man or woman who had been corrected for a faulty walk or an improper method of closing a door and didn't appear to understand how to amend their shortcomings, would, if they could see themselves upon the screen, soon remedy their faults."

FOUNDS A RED CROSS LEAGUE OF ACTRESSES.

Maude Gilbert, with Claire Whitney and Maude Turner Gordon, is a founder and officer of the Motion Picture Actresses Red Cross League, which is devoting itself to sewing and knitting different articles for the International Red Cross, during the intervals between scenes in the studios and on "locations." Miss Whitney, who has a relative at the front in the person of Lieutenant Colonel Oliver Hazard, of the Royal London Scottish, originated the idea of the League and is president if it. Already the plan has caught on like wild-fire, and the click of knitting needles can be heard in studios all over the country from New York to California.

It was at an amateur performance given by the graduating class of her high school in Philadelphia that Miss Gilbert attracted the attention of a manager, who then and there offered her a small part. Since that time she has been leading woman of the Girard Avenue Stock Company, of the Oliver Morosco Stock Company at the Burbank Theatre, Los Angeles; played opposite to William Collier, in "I'll Be Hanged If I Do" and "The Dictator," and was also leading woman with Guy Bates Post and in "The Yellow Ticket." Before joining the Box Office Attraction Company's forces she was leading woman with King Baggot, of the Universal.

JESSE LASKY ENGAGES EDITH TALIAFERRO FOR A SCREEN APPEARANCE.

Samuel Goldfish announces that a contract has been concluded between Jesse L. Lasky, as president of the Jesse L. Lasky Feature Play Company, and Edith Taliaferro, by the terms of which Miss Taliaferro is to be seen, in the near future, in an elaborate photodramatic production.

Miss Taliaferro will be remembered as a leading artist in such widely known Broadway productions as "Rebecca of Sunnybrook Farm" and "Young Wisdom."

She is the younger sister of Mabel Taliaferro, and this will be her first appearance on the screen.

For Miss Taliaferro's screen debut Mr. Lasky has selected a play entitled "Young Romance," which is by Wm. D. De Mille. The production will be directed by Cecil B. De Mille, brother of the author.

The story of "Young Romance" concerns the experiences of a young girl clerk in a department store, who, in a fit of June madness, determines to pretend that she is a rich lady of fashion during a brief vacation of one week. In this manner Nellie Nolan transforms herself into Ethel Van Dusen and proceeds to Ocean Beach, Me., there to live a brief life as a society butterfly. One of the young men in the store is seized with substantially the same plan, and repairs to the same Summer resort. The experience of these two young imposters culminate in their determination to marry.

FREDERIC DE BELLEVILLE.

The Dyreda Art Film Corporation is to be congratulated on signing Frederic De Belleville to act in a feature motion picture, which will be produced under the direction of J. Searle Dawley.

Mr. De Belleville is one of the best known and most justly popular actors in this country, and has long occupied an exceedingly important place on the American stage having been leading man for Mrs. Fiske, James O'Neill, Rose Coghlan and other stars too numerous to mention.

He is an actor of force, magnetism and discretion, and his methods are as legitimate as they are graphic and telling, his portrayals of the extremely difficult roles of Nortier, in "Monte Cristo," and of Des Prunelles, in "Divorcons," causing considerable favorable comment throughout the world.

Mr. De Belleville will be seen for the first time in motion pictures in the feature, "A Daughter of the People," which will be released through he World Film Corporation some time in January, and will be eagerly looked forward to by the many who have seen Mr. De Belleville on the legitimate stage.

KLEINE ENGAGES DELLA CONNOR FOR "STOP THIEF."

Della Connor, who has just completed her work as Sadie Small, in "Officer 666," has been engaged by George Kleine for one of the important parts in his coming "Stop Thief." Miss Corror will work with Mary Ryan, who is playing the feminine lead of the "maid" to Harry Mestayer's "thief."

Miss Connor is a petite blonde, and was formerly one of Gus Edwards' proteges. She was lured to the silent stage under protest, and spent a year with the Pathe Freres forces in the Jersey hills. Miss Connor thinks that the best work of her career is done in George Kleine's "Officer 666" and "Stop Thief."

The enthusiastic way in which she speaks of the pleasure she derives from her work leads one to believe there would be more than a protest if she were invited to leave the studio for the stage once more.

UNCLE SAM CONTRACTS FOR FILM ATTRACTIONS.

George Kleine's New York offices report the completion of a contract whereby the United States Coast Artillery Corps, stationed at Fort Terry, N. Y., will see all Kleine attractions. Starting with "Quo Vadis?" one subject each week will be projected for eight consecutive weeks. Fort Terry is located at the lower end of Long Island, where soldiers are constantly on guard duty, and where a considerable force of men is regularly stationed.

NEUTRAL ARMAMENT OF THE LASKY COMPANY IN HOLLYWOOD, CAL.

The Jesse L. Lasky Feature Play Company's studio in Hollywood, Cal., has suddenly assumed an extraordinarily martial aspect, owing to the special preparations which are being made for the production there of Blanche Sweet's first Lasky-Belasco release, "The Warrens of Virginia."

It will be remembered that this play, which was written by William C. De Mille and produced under the management of David Belasco, is a story of the Civil War. As produced on the stage, the war-like effects were necessarily restricted to a degree, but as seen on the screen this is positively to be the most elaborately realistic romance of war-times ever presented.

Guns, sabres, uniforms, all the equipment for infantry, cavalry and artillery, are being acquired almost by the carload. Field artillery, siege guns, mortars, rapid-fire guns and all other weapons which were extant at the time of the Civil War are literally heaped all over the premises. Extra players are being engaged by the hundred, and the photodrama is surely going to reproduce the boys of '63 on both sides of the contest, not only individually but in masses and hosts of marching men.

General Cecil B. De Mille, who is only ordinarily director general, but now seems to have acquired a military meaning for his title, is in command of the allied forces to pose on both sides of the battle line. He says it is a good thing that the encampment is not too near the border, as the Lasky organization might fall under suspicion of violating neutrality.

EDWIN AUGUST'S FIRST KINETOPHOTE RELEASE.

Edwin August, in his initial Kinetophote release, will present to the motion picture public a number of unusual light effects which is the result of weeks of planning.

He will, in addition to producing this feature, portray the leading male role, which is highly tragic and intense in character. His cast will comprise some of picturedom's best known artists. Among them will be found Miss Bliss Milford, an erstwhile Edison star, and Hal August, who, as a juveline, has won his spurs.

LONG REHEARSALS HARMFUL, SAYS EDGAR.

"Rehearsing a scene until the participants work like automatons is one of the weaknesses in the motion picture field to-day." This criticism was voiced by Edgar Lewis, the director of the Box Office Attraction Film Rental Co., just after he had successfully staged one of the elaborate mob scenes for the new "Samson" film. "My own preference," says Mr. Lewis, "is for both principals and subordinates who have had stage training. A suggestion to them of the spirit of the scene will almost invariably bring at the first attempt a spontaneous response that will be far more effective than a scene that has been drilled and rehearsed until the action becomes mechanical.

"While some directors prefer to use untrained material, my own experience has convinced me that stage work will eliminate the principal weaknesses shown by the novice."

UNIQUE STUNT FOR WILTON LACKAYE, IN "THE PIT."

When the World Film photoplay, Wilton Lackaye, in "The Pit," plays the various theatres in Chicago, each lady attending any of the theatres at which "The Pit" is shown will receive, with the compliments of the flour manufacturers, a silk sack containing a pound of flour put up in representation of a ninety-eight pound sack of the fruit of the wheat. "The Pit" stars Wilton Lackaye, and features Gail Kane and Milton Sills. The scenes were made in Chicago, and tells the story of that city, its Board of Trade, its wheat industry, etc.

When Harry Weiss, the Chicago manager for the World Film Corporation, heard it was being made in the city, he got busy. The above is the first scheme. The second was that many prominent wheat dealers posed, three weekly motion picture camera men were on the job taking a moving picture of Wilton Lackaye making a moving picture.

All the critics of the dramatic sections of the daily papers gave Wilton Lackaye space, with the result that two extra prints of the film will be needed to take care of the bookings in Chicago alone.

COSMOS FEATURES DOING WELL.

There are now twenty-three prints of "Lena Rivers" being shown. The Cosmos Feature Film Corp. feels that it has every right to congratulate itself. This splendid picture is meeting with universal success wherever shown, and if there were twice as many States to be disposed of as there are at present, it would have been an easy matter as far as "Lena Rivers" was concerned.

The Alliance Film Corp. announces that "Hearts and Flowers," the Cosmos Feature, is being booked like wildfire. The demand to see Mrs. Thomas Whiffen in pictures seems to be an ever increasing one, and from all indications, this excellent feature will, within a short time, be shown in every city of prominence in the United States.

"THERE IS SENSATIONAL BOX OFFICE INTEREST IN 'THREE WEEKS'"—VARIETY. "VIVID IN INTEREST AND GIVES NO OFFENSE."—N. Y. HERALD. "WILL SWEEP THE COUNTRY."—EV'G MAIL. "APPLAUSE LASTED SEVERAL MINUTES."—MORNING TELEGRAPH. "AWAKENED A FUROR OF INTEREST"—MOTION PICTURE NEWS. "ESTIMATED COST OF PRODUCING THE PICTURE IS $53,000."—DRAMATIC MIRROR. "ONE OF THE MOST ATTRACTIVE PICTURES SHOWN IN NEW YORK IN A LONG, LONG TIME."—CLIPPER. "A WONDERFUL PICTURE."—N. Y. STAR. ETC., ETC., ETC.

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BY RIK.

ANNOUNCEMENT OF FAMOUS PLAYERS CONSECUTIVE RELEASES OF "THE SIGN OE THE CROSS" AND "CINDERELLA" AROUSES TRADE ENTHUSIASM.

The recent announcement of the Famous Players intention to release William Farnum, in "The Sign of the Cross," and Mary Pickford, in "Cinderella," Dec. 21 and 28, respectively, has called forth many enthusiastic letters from exhibitors throughout the country who congratulate the Famous Players on the excellent judgment used in making both these subjects Christmas releases, and who optimistically predict banner Yuletide business with these attractions.

Both productions possess a peculiar significance as Christmas releases, and both form an extreme contrast embracing in its extent all the divergent emotions possible of reproduction on the screen. "The Sign of the Cross" is an inspiring adaptation of Wilson Barrett's great drama of the early Christian era in Rome, and it is judged that its appearance on the Paramount program as a pre-Christmas release extensively increases its appeal. "Cinderella" is a delightful and poetic version of the century-old classic, with the heroine of the children of all time tenderly immortalized by Mary Pickford.

The large number of letters received from exhibitors in response to this announcement bears added evidence of the fact that the various motion picture trade papers are closely read by the trade at large, as it was through this medium only that the news was disseminated.

SPECIAL SCENIC BACKGROUNDS ENHANCE VALUE OF "SHADOWS OF A GREAT CITY"—POPULAR PLAYERS CO. SECURING IDEAL ATMOSPHERE FOR STANDARD MELODRAMA.

The Popular Plays and Players Company, through General Manager Harry J. Cohen, announces the engagement of Thomas Jefferson and Adelaide Thurston for appearance in that company's production of the famous old dramatic vehicle, "The Shadows of a Great City," which for many years was the particular leader of its type of play.

"The Shadows of a Great City" will be produced at the P. P. P. studios, Fort Lee, N. J., with the company making excursions into New York for the staging of scenes having to do with Broadway and other localities in and about the metropolis.

For one scene, that of a saloon, Mr. Cohen secured the use of the property formerly occupied by "Sweeney," on Thirty-first Street. The lower floor of this building is now being wired for lighting.

George Rector, proprietor of the beautiful "Rector's" restaurant, at Broadway and Forty-eighth Street, has granted the Popular Plays and Players the use of his magnificent ballroom for the staging of several scenes, and Frank Meyers, of the New York Central secured permission from the division manager of the road for the Players' use of the passenger yards during the dull hours of the day.

"The Shadows of a Great City" will be in five parts, and that its picturesqueness and the novelty of its story will make it a popular production goes without saying. It will be released on the Alco program Jan. 25.

ARNOLD DALY A PATHE PLAYER—FAMOUS ACTOR TO STAR IN NEW SERIAL. WILL TAKE PART OF "CRAIG KENNEDY."

Arnold Daly, who, through his work in "Candida" became, in such a short space of time, one of the most talked of actors in America, has signed with Pathe to take the leading role in their new serial, "The Exploits of Elaine." That Mr. Daly stands in the very front rank of the theatrical profession to-day is self-evident, and that he has been signed by Pathe for the new serial proves conclusively that "The Exploits of Elaine" will be a vastly different proposition from "The Perils of Pauline," in that the new story will require most artistic interpretation, and not depend so much upon sensational incidents for its interest.

Mr. Daly is an object lesson to the ambitious young American by proving that there is plenty of room at the top, and that true ability will be recognized in spite of all handicaps. Some ten years ago he was office boy for Charles Frohman, surely a sufficiently humble beginning in the theatrical profession to satisfy the most ardent admirer of such works as fiction as "From Cabin Boy to President."

At an early age Mr. Daly was convinced that he could act, and eventually prevailed upon Mr. Frohman to give him a chance in a small role. He soon showed that he possessed an intuitive dramatic sense, and his rise was steady. He was fortunate to have a part in "Pudd'n Head Wilson," under Frank Mayo, whose splendid experience and fine talent gave him much invaluable knowledge. After that engagement he played the boy in Wm. Gillette's farce, "Because She Loved Him So," which was followed by the part of the mad lover in "Barbara Frietchie," with Julia Marlowe. Engagements in "When We Were Twenty-one," "Hearts Aflame" and "The Girl from Dixie" followed. All this time Mr. Daly's art had been broadening and taking on a finer quality. Unconsciously and gradually he had been fitting himself for his greatest success, "Candida." It is interesting to note that this great production, which afterwards played one hundred and thirty-two days in New York, was first put on for matinees only by Mr. Daly, to demonstrate "a worthy play which could not be commercially successful in New York." Shortly afterwards, against all advice, Mr. Daly needing a play as a stop gap, determined to try "Candida" on the New York public. It was done, and each day saw a growth in the receipts. Before long it was the most talked of play in the city, and Mr. Daly was famous. He had proved once and for all the value of a serious production.

Mr. Daly can be best described by the word "brilliant." He fairly scintillates as a player, a conversationalist and a story teller. He was the first man in America to study George Bernard Shaw and see in him much more than a fiery and intellectual freak. Mr. Daly, in fine, is a real and serious student of the drama.

Being of Irish descent, Mr. Daly could not help but be witty. It is said of him that on one occasion he was invited to a dinner of the descendants of the Pilgrim Fathers, and was called upon for a toast. He rose and, with a rare twinkle in his eye, said as follows: "To the Plymouth Rock—the Blarney stone of our dear America." He is also epigrammatical, as the following recent statement of his will prove: "Culture will rid the world of war—unles war first rids the world of culture."

So Pathe has made a ten-strike in securing this brilliant Irish-American actor, who is a thinker as well as an artist. As Craig Kennedy, in "The Exploits of Elaine," he should gain new laurels and stamp the new serial with his decidedly interesting personality.

"THE SEATS OF THE MIGHTY" IN LOS ANGELES.

W. H. Clune, manager of the largest motion picture theatre in the West, the Auditorium, in Los Angeles, arranged with the World Film Corporation to show Sir Gilbert Parker's photoplay, "The Seats of the Mighty," starting Dec. 14, at the Auditorium. Only the largest and best features available are used by Mr. Clune in that theatre, which, up to the time he took possession, was the home of the biggest traveling attractions, as for example, the Metropolitan Grand Opera, Pavlowa, and stars of her type. Under Mr. Clune's management the Auditorium has been a wonderful success. Features are shown there for indefinite engagements. "The Escape," for example, played six weeks, and "The Spoilers" three weeks.

The clientele of the Auditorium is composed for the best class of theatregoers in the capital of Southern California. In booking "The Seats of the Mighty" Mr. Clune feels that he has an attraction that will set a new record in attendance at his popular playhouse.

CAPABLE CAST OF PRINCIPALS ENGAGED FOR "RUNAWAY JUNE," MUTUAL SERIAL.

There are more than sixty actors and actresses, chosen with special regard for the requirements of the story to be told on the film, who will appear in the initial installment of "Runaway June," the novel written especially for the Reliance Motion Picture Company by George Randolph Chester, writer of the "Wallingford" stories, and an author dear to the heart of the American public. The scenario on which the fifteen installment photoplay of "Runaway June" is based is by Marc Edmund Jones, and Oscar Eagle is the director who has been selected to make this important production.

J. W. Johnstone, who formerly played leads with Eclair, is to appear as Ned Warner, in the young bridegroom, in "Runaway June," and June herself is to be visualized for the movie fans by Norma Phillips. Old Aunt Debby, the negro cook in the Moore household, and a character George Randolph Chester has apparently loved writing about, will be impersonated by Myra Brooks, who formerly distinguished herself by her work in the company of the late Richard Mansfield. Winifred Burke, a well known motion picture star, will be seen as the svelte and interesting Iris Blethering, June's closest friend, and Mademoiselle Evelyn Dumo has come all the way from Paris to play the part of Marie, maid in the Moore household, and incidentally afford herself and her parents, left penniless by three sons who have died for France on the Aisne, an adequate living.

One of the more important roles in the play, that of Gilbert Bly, the man with the black Vandyke, in the wake of whose moter all the crowd comes streaming, will be embodied for screen purposes by Arthur Donaldson, who will be remembered by appreciative audiences the country over from the cast of "The Prince of Pilsen."

ALLIANCE PROGRAM ENTERS THE NORTHWEST.

The Alliance Films Corporation has just completed negotiations with the Progressive Investment Co., of Portland, Ore., to handle the Alliance program in the States of Washington, Oregon, Montana, Idaho, Wyoming, Colorado, Utah and New Mexico.

The Progressive Investment Co. is owned and operated by Ray Grombacher and Frank Bailey, who are two of the original men in the mountain and Northwest territory. They have built up one of the largest film exchanges in the West, and are contemplating opening up branches at other centres in order to serve their exhibitors better. With this addition to the list of exchanges, the Alliance program is now available to nearly every exhibitor in the United States and Canada.

SAFETY FIRST.

In the United States two hundred and sixty-four casualities occurred during the hunting season. This scarcely seems credible, and yet when one realizes that more than half of these occurred in the three great hunting States of Michigan, Minnesota and Wisconsin, one is forced to the conclusion that hunting accidents are, to some extent, unavoidable, although primarily the result of negligence.

One of the unavoidable accidents is pictured in the coming Excelsior release, "In the Shadow." After capturing a deer, the actual shooting of which is beautifully shown, and makes a thrilling picture, Gordon De Maine shoulders his trophy, and while bearing it in triumph, the head and antlers of the deer are sighted by his companion, William A. Williams, who, aiming low, so as to strike the chest, severely wounds De Maine.

Subsequently the wounded hunter recovers, and this incident forms the basis for a fast friendship between the two men, which develops into an absorbing story in the photoplay of "In the Shadow." It is an Alliance film release.

THEY TEAM UP WELL TOGETHER.

Carlyle Blackwell pays a deep tribute to William D. Taylor, the director of the Favorite Players Film Co., when he says: "Taylor is the first man I have ever worked under who gets the utmost out of me. His artistic temperament and his desire to secure a perfect picture play, backed by his minute attention to detail, fascinate and inspire me."

William D. Taylor, on the other hand, says that he has never had such an easy man to direct as Carlyle Blackwell. He did not think it possible for any man to grasp ideas and suggestions so quickly and to execute conceptions so perfectly. It is these abilities that make Blackwell the successful actor he is to-day, and account for the position he holds in the photoplay world.

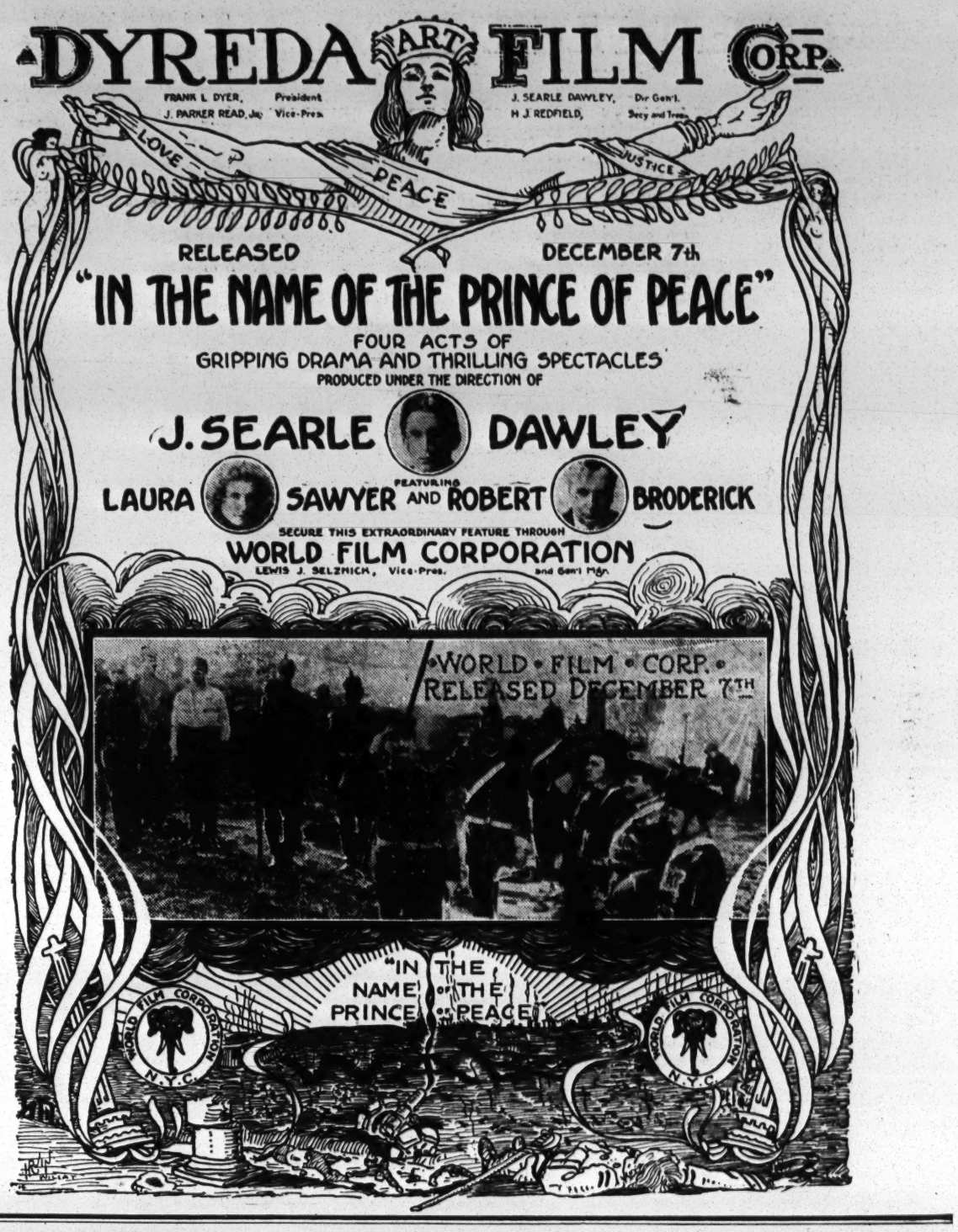
DOROTHY GISH HIT BY AUTO—WILL RECOVER.

Dorothy Gish, the Griffith-Mutual star, in full view of the studio crowd at Hollywood, was struck by a racing automobile last week and dragged over forty feet before the big machine could be stopped. Her horrified friends rushed down the road to her, found her unconscious, and, among those who helped lift her into the ambulance when it came was D. W. Griffith, who has done so much to make the younger Gish sister a popular star on the Mutual program. The famous director rode to Los Angeles with her, and her many other friends followed her there as best they could, by trolley, motor or carriage, as the case might be.

At the hospital surgeons discovered that the little Mutual star had had her left side very badly torn and one toe cut off. It looked like a very bad case, but after several hours she began to rest more easily, and when Mr. Griffith finally came out and announced that she would live, but that it might be several weeks before she would be able to work again, Dorothy Gish's many friends, who had been anxiously waiting news, breathed a sigh of deep relief.

"AS YE SOW," WITH ALICE BRADY—PLAY WRITTEN BY A CLERGYMAN.

The World Film Corporation's five act photoplay, based on the famous Wm. A. Brady production, "As Ye Sow," which was written by a clergyman, the Rev. John Snyder, was produced with great success ten years ago. Alice Brady in this film has a part which will unquestionably establish her reputation as a screen actress. This part is that of Dora, the "woman of the play who suffers and endures." The daughter of a wealthy man she marries a good looking young fellow from the country, who has made an auspicious start in New York business life. Having won the girl by trickery he proceeds to reveal a baseness of disposition which makes the life of his young wife a terrible burden. He becomes a drunkard and ill treats his wife and baby child. Dora resents his cruelty, and he robs her of the child, surreptitiously conveying it to his mother, and then himself going away to sea on a fishing schooner.



The sinful man reaps as he has sown, and like so many of his kind has made others suffer for his misdeeds, particularly the fond girl who married him. Dora Leland, in the hands of Alice Brady, will without doubt win the sympathies of the millions of women and girls who look at World Films.

The shipwreck, the life of the Massachusetts fishing village, the scenes in New York, make fine opportunities for the producer to offer some striking sets and effects.

SAGE FOUNDATION INSTALLS ALCO SCREEN.

The Alco Film Corporation has just finished installing in the Sage Foundation Building, at 130 East Twenty-second Street, a complete projection outfit, including one of its radium gold fibre screens, the screen which is used in the Strand Theatre. The screen is so arranged that it can be removed in one minute from one of the lecture rooms to another. After it has been taken from the wall of one room there is no mark left behind to show its former presence there. The projecting machine is arranged on a platform which is movable, so that it can be rolled from one room to another.

The screen and the projection outfit are to be used in showing various educational films to social welfare workers on the occasion of welfare gatherings in the rooms of the Sage Foundation.

The Sage Foundation itself has assisted in the manufacture of certain films which will undoubtedly be shown in its lecture rooms. The scenarios were written by employees of the Foundation, and the productions made under the direction of the organization.

WORLD FILM BRANCH OFFICE ITEMS.

The World Film Corporation's Chicago office had for visitors this week the following people: Fred Woodyatt, Dio Theatre, Moline, Ill.; Owen McKivett, Bijou Theatre, Racine, Wis.; J. Sigfried, Bijou Theatre, Decatur, Ill., and J. A. Lisey, Davenport, Ia.

William Weiss and Max Levey, roadman, out of the Chicago World Film Corporation offices, had very successful trips, and report the general outlook for the future very encouraging.

O'MALLEY GALLOPS INTO A JOB.

Like his famous namesake, Charles O'Malley, the great rider of fiction, Patrick O'Malley rode himself into the Edison Stock Company of stars this week by his wonderful bareback riding and acting in the film, "In His Father's Footsteps," released Jan. 30. With the play's tense moment hinging upon his riding, O'Malley rides bareback over country fences, ditches, jumps stone walls, rising seven feet in the air, and goes down cliffs—feats that few, even with a saddle, could do—and does it with a dashing verve that puts the thrill into the performance. Yet withal, O'Malley, who is of a pleasing, engaging appearance, is so modest that he blushes like a "broth of a boy." O'Malley had appeared only in small parts before this, but had been with photofilm companies in this country and in England and Ireland. His first stage appearance began at eight years of age.

NEW EDISON DIRECTOR.

A new director for the Edison Company which promises much for the funniest of films, is the securing of James W. Castle to direct the company's comedies. Mr. Castle brings with him all the wealth of successful experience gathered in his rise from call boy many years ago, to the position of owner of well known stage productions. He has been director for Mme. Shumann-Heink, noted musical comedy successes, and has had such stage stars under him as Marie Cahill, Raymond Hitchcock, William T. Carlton and Adele Ritchie. Mr. Castle finds that most of the Edison stars, at one time or another, have worked under him when on the stage, making the association particularly promising in film results.

SAILORS REGISTER A KICK.

Officials of the Lubin Manufacturing Company have been very much interested in the petition forwarded to Secretary of the Navy Daniels by the sailors of the New York Navy Yard, objecting to the way sailors are portrayed in moving pictures.

In their petition the sailors said that moving picture sailors are usually shown as rough, uncouth creatures, whose life is one of debauch, and as a result of this the public gets the idea that sailors are disreputable charactors.

"If sailors have been libeled on the screen," said Siegmund Lubin, head of the Lubin Manufacturing Company, "I do not blame them for making a strong protest. We have made a great many naval stories, but in not one of them has a United States sailor been held up to ridicule. Furthermore, I would not allow one to be, either.

"The type of naval stories I am making now are instructive ones, and will give the public the best opportunity they have ever had of seeing the wonderful work the Jackies are doing at sea and on shore, and what splendid types of men they are."

MAYOR OF DENVER ACTS IN THANHOUSER FILM.

The mayor of Denver, Dr. J. M. Perkins, is now being presented in a Thanhouser release in the Mutual program, to be called "A Denver Romance." The distinguished actor, who had confined his theatrical appearances till recently to the drama of life, and in this production is seen for the first time on any screen, was not easily persuaded.

ALLIANCE EXCHANGES REPORT INCREASING BUSINESS.

The past week has been a banner one for all of the Alliance exchanges. The reports received by Geo. T. Ames, head of the sales department, show that the volume of business being done by this firm is increasing in all parts of the country with great rapidity.

M. F. Tobias, president of the Al Theatres Film and Accessory Co., says that his concern, which controls the booking rights to the Alliance program in New York State and City, finds the Alliance features the best money-getters on his list.

"In New York City," remarked Mr. Tobias, "where competition among exchanges is the keenest of any place in the country, we have been most successful. There are but few of the high class photoplay houses that are not regular users of the Alliance program."

WORLD FILMINGS.

Arthur C. Melvin, now assistant manager of the Philadelphia branch of the World Film Corporation, has made rapid strides in the moving picture line. Having come from the legitimate stage only six months ago, his activities have been so great as to make him a valuable man.

"When there is a firm in existence that makes better film than the firm that I am now with, I hope to be with them," said Harry Weiss, Chicago manager of the World Film Corporation, as he signed the one hundred and thirty-eighth contract. Mr. Weiss is, perhaps, the best known film man in Chicago, and he has made a record for himself that is the envy of every exchange man in the business. Due to his popularity fully sixty per cent. of the business is gotten through Mr. Weiss. This, backed by good features, makes a combination that is hard to beat.

Jones, Linick & Shaefer's big State Street house, the Orpheum, in Chicago, has started in on World Film features. Every Sunday, at an admission price of fifteen cents, with an electric sign and a banner that can be seen a mile off, the Orpheum announces the attraction. The deal was negotiated by R. H. Fox, of the World Film office, and Mr. Moore, representing the Jones, Linick & Shaefer interests.

When Clara Kimball Young appeared in "Lola" (a film version), the Chicago offices were swamped for film to take care of the bookings. The results were so big that two extra prints were hastily shipped, and Chicago now has four theatres downtown running the film indefinitely besides the regular Shubert bookings scattered all over the city.

COAST DEFENDERS' DOINGS.

BY WIL.

THE Famous Players, with Allan Dwan in charge of the directing end, have gone to work at the Oz studios, in Hollywood. The first picture will be "The Little Sister of Jose," with Marguerite Clark featured.

AT THE Photoplayers' Club weekly supper Ben Deely presided and provided excellent entertainment. The attendance was the best so far this year, and the club seems to have taken a new lease of life, as much enthusiasm is being shown. Plans for the St. Valentine's ball are already under way.

THE Static Club, composed of camera men, hold their annual ball on Jan. 20, and are also busy with preparations. They have a cozy bungalow where they meet to discuss the affairs of the nation and of the camera events.

FORD STERLING, of the Sterling Comedy Company, is very sick indeed, and unable to attend the studios. Dorothy Gish is much better and is recovering from her automobile accident, but J. P. McGowan, the Kalem director, will be laid up for some time yet with a fractured pelvis bone.

HELEN HOLMES warded off the threatened attack of pneumonia and is back on the job once more in "The Hazards of Helen."

ELSIE JANIS is taking very kindly to her work at the Bosworth studios, under the direction of Phillips Smalley. Owen Moore just arrived from the East to play opposite her in light comedy and dramas. She has a fine screen appearance and requires but little direction. She is writing her own photoplays, too.

HOBART BOSWORTH is back at work again, still weak from his recent illness. He is completing Charles Van Loan's story, "The Message of Buckshot John," in which he takes the lead. He also directs the story.

LILLIAN GISH is taking the lead in Richard Harding Davis' story, "The Lost House," with Wallace Reid and F. A. Turner supporting. It is one of those clever Davis tales which are so adaptable to the needs of the screen, and is full of action and surprises.

"THE LAST CHAPTER" is ready to be cut and assembled, and should be one of the pictures of the year. It has the advantage of splendid direction, and Carlyle Blackwell has "done himself proud" in this superlative production. A Zulu village of kraals was built by the side of a stream, and the South African scenes were put on with the help of a man who was born and lived in Africa, and who won distinction during several of the native uprisings there. William D. Taylor has reason to be proud of the first picture he has produced for the Favorite Players Company. Excellent support was given Mr. Blackwell by Ruth Hartman, John Sheehan, William Brunton, Harry Kernan and others.

WILL Jack O'Brien, director for Reliance, kindly communicate with the M. P. Editor of THE CLIPPER.

OTIS TURNER, who has introduced so many stars into the picture game, and who has written and directed as many popular features as any man in the business, lives in a delightful bungalow at Hollywood, Cal., where he and his clever wife talk over the stories to be produced. Mrs. Turner has the dramatic instinct and training as well as Otis, for she was a well known figure in dramatic circles before her marriage, and acted with many of the present day dramatic stars.

CURRENT FILM EVENTS.

BY HEX.

EDISON'S ORANGE, N. J., PLANT FIRE LOSS APPROXIMATES $3,000,000—WM. H. TROEBER LOSES LIFE IN FIRE THAT CLEANS OUT WIZARD'S NEW JERSEY WORKS.

The losses resultant from the effects of the disastrous conflagration that came near to wiping out the entire Edison workshops and laboratories at Orange, N. J., Wednesday, Dec. 9, have been variously given out as approximating two, three and five millions of dollars. A conservative estimate of the merchandise, machinery and property loss places the figure at $3,000,000.

The major part of the fire damage was visited on those shops and buildings containing material other than motion picture films, the phonograph record storehouses seeming to have been the hardest hit of all. Most of the negative motion picture films, and all of the more important originals were saved intact. The negative of Hanlon's "Fantasma," which the Edison concern had just completed in five reels, was pulled out of the burning, as it were, in the nick of time by Fred Duryea, an Edison employee, who risked his life in performing the task.

The fire, which started Wednesday afternoon shortly after 5.30, gained rapid headway, and owing to the highly inflammable nature of the contents of the numerous buildings of the plant, was soon beyond control of the fire fighting force of the Orange Fire Department. Help was secured from neighboring towns, but too late to do any material good.

At one time during the fire it seemed as if a goodly part of Orange was doomed, but fortunately the wind changed and the calamity was averted.

Insurance covers $2,000,000 of Edison's losses. The remainder is said to have been covered by a sinking fund established some time ago.

William H. Troeber, foreman of the Edison film-testing plant, was the only person unfortunate enough to lose his life as a direct result of the fire.

Mr. Troeber, in a vain attempt to rescue a young girl, who was thought to be in the film-testing building, entered the dangerously blazing structure and, though desperate efforts were made to reach him, was burned to death.

Afterward the girl whom Troeber sought to rescue was reported safe and sound.

RELEASES SAME AS USUAL.

Inasmuch as the principal film negatives were saved and the work of making positive copies will be rushed, there will be little or no change in the release schedules.

Thos. A. Edison's countless plans, blueprints and models were all removed to a safe haven by dint of heroic and active work on the part of the inventor and his wife, and several officials of the Edison concern.

The entire plant, according to a statement issued while the fire was still raging, will be immediately re-built. The Edison, Orange, N. J., fire makes the sixth of an already alarmingly large list of film manufacturing concerns that have been visited by the fire demon during the past year. The New York Edison Studio, Eclair Fort Lee Studio, Universal, Ramo and Commercial Studios, in West One Hundred and Second Street, New York; Lubin's, in Philadelphia, and the European Film Mfg. Co., in the Exchange Building, at 145 West Forty-fifth Street, New York, have all suffered severe fire losses since Jan. 1, 1914. The aggregate losses involved in the complete and partial destruction of these and the Orange Edison plant reach a staggering sum total estimated to be in excess of $10,000,000.

Where is that *fireproof film* the Pathe people were supposed to have ready for market? If it's practical, looks as if the time was about ripe to spring it.

PHOTOPLAY PRODUCTIONS CO. FACTIONS IN LITIGATION.

Frank A. Tichenor and Arthur G. Hamilton filed a suit in the Supreme Court, New York, last week to restrain a meeting of the stockholders of the Photoplays Production Co., Inc. The order was directed at Ed. Lincoln and Mrs. A. O. Van Heusen, who seem to be at odds with Tichenor and Hamilton over the conduct of the affairs of the film producing concern that recently released "The Littlest Rebel" in motion picture form.

Justice Newberger, after considering the affidavits presented by both factions, refused to grant a preliminary injunction to Tichenor and Hamilton, and the stockholders' meeting will be held in the near future.

PATENTS CO. AND GENERAL FILM ON TRIAL FIGHT FOR CORPORATE EXISTENCE BEFORE JUDGE DICKINSON, IN U. S. DISTRICT COURT, IN PHILA.

The final round in the two and a half years' legal battle of the U. S. Government and the so-called movie trust was started in Philadelphia last week, when Edwin Grosvenor, special assistant to Attorney General Gregory, began an argument, Dec. 10, before Judge Dickinson, in the U. S. District Court, looking to the dissolution of the Motion Picture Patents Co. and its distributing ally, the General Film Co.. According to the testimony offered in the court proceedings last week, the General Film Co. was able to spend in one year $2,000,000 of profits, in addition to paying large stock dividends.

An un-named organizer of the Patents Co. is said to have realized 1,600 per cent. during the first year of the holding concern's existence, on a capital investment of $10.000.

Grosvenor offered further testimony alleging that the General Film had forced all but one of one hundred and seventeen competing film exchanges out of business during the first eighteen months of its existence, and "by the unreasonableness and illegal restrictions in its license agreement" had forced to the wall over forty exchanges.

Sixty-eight exchanges, according to Mr. Grosvenor's charge, were "absorbed."

The case of Lewis M. Swaab, a Philadelphia exhibitor, was cited by Mr. Grosvenor as an illustration of the defendant's manner of transacting business with licensees who committed infractions in the contract.

What Mr. Grosvenor termed was "an arbitrary interference with the rights of an American Citizen" occurred, it is alleged, when Swaab was charged $10 a minute to release a film ten minutes before the time fixed for its schedule.

The Government's suit is directed against the M. P. Patents Co., the General Film Co., Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig and Vitagraph concerns. The following individuals are also named as defendants: H. A. Marvin, J. J. Kennedy, Samuel Long, J. A. Berst, Albert Smith and William Pelzer.

Judge Dickinson reserved decision.

FAMOUS PLAYERS CO. PRODUCES "THE CONSPIRACY" IN FOUR REELS OF WELL SUSTAINED ACTION.

The Famous Players Film Co. has just released "The Conspiracy," a four-reel screen version of John Emerson's play of the same name that had such a successful run at the Garrick Theatre last season.

John Emerson, in the character of the amateur detective and newspaper reporter, does remarkably fine work, and the story is graphically and interestingly told.

The settings are artistic and convincing, and the photography of the standard sort that the Famous Players Co. has become justly famed for. A competent cast of legitimate players, including Hal Clarendon and Lois Meredith, lend added interest to a finely produced feature.

SCREEN CLUB GIVES A BEEFSTEAK DINNER.

The Screen Club gave a beefsteak dinner Saturday evening, at the Longacre Hotel.

Joe Farnham was the toastmaster, and acquitted himself with honors. Paul Scardon recited, King Baggott told a grandmother story, Ben Wilson gave a stuttering recitation, Sam J. Adams told a tale about an Irish cook lady, and Harry Reichenbach related the experiences of "The Man With the Whistle."

Maclyn Arbuckle, James Lackaye, Daniel Bertona, James Kirkwood, Harry Rogers and several others contributed speeches, songs and stories.

Among those present were: Edwin August, Arthur Ashley, Jack Ridgeway, Walter Stull, Gaston Bell, Howard Crampton, Tom Moore, Bennie Zeidman, C. A. Coufal, E. A. Robin, R. H. Bothwell, Wen Milligan, Billy Quirk, Sam Sheldon, Harry Morey and a hundred others, who enjoyed themselves hugely until the small hours of the following morning. Another affair will be given shortly.

DEVORE PARMER WITH KINETOPHOTE.

Devore Parmer, who has been engaged by the Kinetophote Corporation for the "heavy" in "A Man's Shadow," in which Tom Terriss is to play the lead, has made a special study of the gangster type of villain he is to portray, a type which is only too prominent in the police annals of the day

Mr. Parmer began picture work with the Edison Co. some six years ago, playing in those days everything from a pickaninny to a heroic lead.

Recently Mr. Parmer has been starring in the Middle West in such classic roles as "Richard III," "The Taming of the Shrew," "David Garrick" and "Romeo and Juliet." He has been connected with various picture companies, and is a well known member of the Screen Club.

PHILADELPHIA EXHIBITOR BUYS IN TWO HOUSES.

Morris Spiers, president of the Exhibitors' League of Pennsylvania figured last week in Philadelphia in a big deal whereby he becomes the owner of two large motion picture houses. They consist of the Plaza, on Broad Street, near Porter, and the Century, at the Northeast corner of Marshall Street and Erie Avenue.

The consideration was nominal, subject to mortgages aggregatig $126,500. The Plaza measures 80x180 feet, and has a seating capacity of one thousand six hundred; while the Century is on a lot 72x145 feet, and has a one thousand seating capacity.

Another big motion picture house, to cost $200,000, is to be erected at Fifty-second and Chestnut Street, for a West Philadelphia syndicate. It will be a one story brick and fireproof structure, to measure 150x156 feet, with a one thousand five hundred seating capacity.

WILLIAM FARNUM SMASHES A DOOR—AND HIS KNUCKLES.

Verily is the life of a motion picture actor full of perils and mischances, as William Farnum, the robustious star of the Box Office Attraction Company's, William Fox, president, "production extraordinary," "Samson," recently discovered at the cost of smashed knuckles and a sprained wrist. In one of the great scenes of "Samson," in which William Gillette and Constance Collier scored a sensational success at the Criterion Theatre, New York, Brachard, the Samson of finance, and a titanic power in the money world, is repulsed by his wife, who slams her boudoir door in his face.

Infuriated, Brachard, in whom still exists the elemental strength that made him in his younger days a brawny dock laborer, beats in the portal with his bare fists. Mr. Farnum, who is an athlete and a skilled boxer, with muscles always in the pink of condition, insisted upon playing this scene literally. The only concession he made to his cuticle was to have his knuckles "taped" just as a professional boxer's sometimes are.

The dor was a solid one, of oak, with stout chestnut panels. Mr. Farnum squared off, and at his first blow demolished a panel with one vigorous wallop. The crowd of employees of the big William Fox studios, who had assembled to watch the door smashing feat, cheered him roundly. Then came a second crashing blow; this time it was aimed at the solid door frame. The door collapsed from its hinges; but as it sank to the ground Mr. Farnum gave utterance to a loud: "Ouch!"

His knuckles were smashed and the ulna ligaments badly sprained. A doctor was called, who patched up the actor's hand, and Mr. Farnum went on with his work.

He said he was used to being banged about anyhow, for several years he starred in "Ben-Hur," and drove the chariot in one of the most thrilling races ever staged. Then in "The Spoilers" he put up a bloody battle that was so realistic that part of it had to be cut out of the film. In this fight Mr. Farnum broke his left hand, and was bruised and blackened all over his face and the upper part of his body.

MAX FIGMAN, IN "THE TRUTH WAGON," NEXT RELEASE ON THE ALLIANCE PROGRAM.

Andrew J. Cobe, general manager of the Alliance Films Corp., was very much elated when he made the announcement that the next Masterpiece Film Co. releases, with Max Figman and Lolita Robertson in the leading parts, would be "The Truth Wagon."

Mr. Cobe said in commenting upon the picture: "I am highly gratified at the results of Mr. Figman's efforts to produce a really meritorious picture. The picture is built upon a vital theme of American life, and vibrates with action and humor."

The picture was produced under the personal direction of Mr. Figman, who plays John Rosa. The supporting company includes Al. W. Filson and H. A. Livingston. The scenario was adapted by Elliott J. Clawson from Hayden Talbot's play, while credit for the successful photographic results is due to Georges Rizard.

PITROT HAS AUTHENTIC WAR PICTURES.

Richard Pitrot has made arrangements with the European War Film Co. to show their films all over the country. The War Film Co. has special permission from the German Government to make scenes on the firing line. The initial showing of the war pictures will be given Thursday, Dec. 17, at the Park Theatre, N. Y. C.

The arrangements are so made that every two weeks a complete new set of war pictures will be brought over from Europe, direct from the battlefield. They will be routed in America as a theatrical attraction, and will be shown in theatres only.

Roy Chandler is handling the battle films.

SHELDON LEWIS SIGNS WITH PATHE—HAS PROMINENT PART IN THE NEW SERIAL.

Sheldon Lewis, whose interpretation of "Dutch Joe" in W. A. Brady's big production of "Life," at the Manhattan Opera House, is attracting such favorable notice, has been signed by Pathe to take a prominent part in the new serial, "The Exploits of Elaine."

Mr. Lewis was born in Philadelphia of German-American parentage, and had hardly got beyond the nursing bottle stage before he announced to his parents his intention of going upon the stage. His father was in the wholesale milk business in Philadelphia, and this fact was remembered by Mr. Lewis' first audience in an amusing way. He had secured an engagement in a small role at the Girard Avenue Theatre, in Philadelphia. No sooner had he walked upon the stage than various of his boyhood play-fellows in the audience shouted "milk" at him, and the rest of the crowd took it up. Uproarious applause greeted every line that he spoke and, to use theatrical parlance, he "took the show away from the star."

Better and better egagements followed, among them leading roles with such stars as Dorothy Donnelly, Frances Starr and Blanche Walsh, as well as with Ada Rehan, in Shakespearean plays. When the endowed playhouse in Chicago, the first in America, was started, he was secured to play in dramas by Maeterlinck, Henry Arthur Jones and other famous foreign playwrights. He was also with Mrs. Fiske, in "The Pillars of Society," by Ibsen, as well as "Becky Sharpe" and "Tess of the D'Urbervilles."

When Augustin Daly died Mr. Lewis was under a five-year contract with him. Mr. Daly had told him when the contract was drawn up that he would make of him the greatest character actor in America. Such a statement from such an authority as Mr. Daly is high praise indeed.

An interesting sory is told of Mr. Lewis in connection with his marriage to the beautiful and talented actress, Virginia Pearson, some four years ago. A law suit in which Mr. Lewis was involved came to trial on the morning of his wedding day. Mr. Lewis was called upon for testimony, and being put under oath, testified that he was unmarried. Recess was announced by the Judge, and Miss Pearson and Mr. Lewis took advantage of it to go to the "Little Church Around the Corner" and get married. The happy bridegroom then went back to the court room to finish his testimony. In connection with this the fact was divulged that he was a married man. At once the attorney for the other side sprang to his feet and called the judge's attention to the fact that in the morning the witness had testified under oath to being a single man, and now, less than two hours later, had perjured himself by stating the opposite. Mr. Lewis then said: "Your honor, I was correct in both instances. I was married only a half an hour ago!" It took some time for the court to restore order.

Mr. Lewis always insisted upon playing a character according to his own interpretation. Of studious temperament, he analyzes each motive and trait of the part, and endeavors by every inflection of the voice and every action to disclose the mind and character beneath. That he adds unusual talent to the fine cast of "The Exploits of Elaine" goes without saying.

EDWARD ABLES, IN HENRY W. SAVAGE'S "THE MILLION," FAMOUS PLAYERS RELEASE FOR DEC. 31.

The Famous Players will end the old year auspiciously by releasing Edward Ables in a film version of Henry W. Savage's successful farce production, "The Million," on the very last day of 1914. This famous melodramatic farce has won the distinction of possessing more laughter and wholesome fun than any comedy of recent years. The continuous mirth proceeds equally from the action, caricatures and situations of one of the most novel and ingenious plots ever presented on the stage or screen. If the old philosophers are right, and "laughter is wealth," then "The Million" is well named.

The subject also presents one of the most remarkable examples of character acting supplied in many years, in the impersonation of Le Baron, the crook, by Edward Abeles. In the course of the story he is called upon to portray no less than six entirely distinct characters. With the assumption of each impersonation, Edward Abeles not only presents a wholly varied physical appearance, but lends to each of the six roles a totally distinct personality—first as the crook with the police baying at his heels; then as Ike Damskinski, the second-hand clothing dealer of the Bowery, and following these two characterizations, in rapid succession, as the duplicate of the singer, Donatelli, in which he convinces Donatelli that he is seeing things; as a reporter, changing from the bearded Damaskuski to a dapper newspaper man; as a waiter at the roadhouse, and finally as a blonde cabaret dancer.

It can be readily seen that the performance of so difficult and exacting a role, or rather series of roles, must offer an actor an opportunity to exercise every phase of dramatic art. The absorbing swiftness of the various changes from character to character makes the role charmingly unique. Of Edward Ables it need be said only that he fulfilled every requirement of the trying role, and that his series of performances place him in the foremost rank of American character actors.

"The Million" is all fun of the merriest sort, with as many laughs as the title.

FAMOUS PLAYERS CO. SECURES RIGHTS TO "BELLA DONNA"—WILL PRESENT PAULINE FREDERICK IN FILM VERSION OF FAMOUS DRAMA TO BE PRODUCED IN FLORIDA.

The Famous Players Film Co. will shortly begin an elaborate film production of the world-famed masterpiece, "Bella Donna," dramatized from the novel of Robert Hichens by J. B. Fagan, in which Pauline Frederick will be presented in the title role. Miss Frederick and an exceptionally chosen supporting company will be sent to Florida for the exteriors of this noted subject, the atmospheric and geographical conditions of the Southern Atlantic Coast being ideally suited for the environment of the play. The film version will be produced under the direction of Edwin S. Porter and Hugh Ford.

"Bella Donna" brought stellar distinction to Mrs. Pat Campbell in England, and it was also in this play that Mme. Alla Nazimova won one of her earliest American triumphs. With the thrilling story itself, the exotic atmosphere of Egypt and the desert, the magic of the mysterious and sinuous Nile, so strangely like the dangerously beautiful and alluring heroine, "Bella Donna" promises much that is valuable in a photoplay, abounding as it does in thrilling mystery and color.

Pauline Frederick will play the part of the fascinating Ruby Chepstow, known to her admirers as "Bella Donna," who, falling in love with a handsome and wealthy son of Egypt, deliberately tries to destroy the man who loves and trusts her, and who has given her his name, in order to be free to wed the Egyptian prince. How the husband is saved by a friend who visits Egypt and unravels the deadly plot, and how a poetic justice is meted out to the beautiful siren who is at last enmeshed in the toils she herself had woven, is picturesquely and grippingly developed in this unusual drama.

Pauline Frederick, who has won a great personal triumph in the current success, "Innocent," is under contract with the Famous Players Film Co. for her exclusive motion picture services.

KELLY IS WORKING FOR UNIVERSAL.

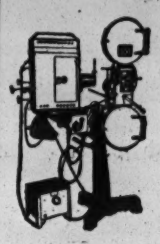
Anthony Kelly has been appointed scenario editor of the Universal Film Co. He will make his headquarters at 1600 Broadway.

NICHOLAS POWER CO. HAS BOOTH AT SANITATION AND SAFETY EXHIBITION.

The Nicholas Power Company, manufacturers of Power's Cameragraph projection machines, will have a booth at the Second International Exposition of Sanitation and Safety, to be held at the Grand Central Palace, New York City, from Dec. 12 to 19, inclusive.

The Power Company will demonstrate the safety appliances of their machines in a specially constructed theatre on the third floor, where the current releases of the various film companies will be shown from 2 P. M. until 10.30 P. M. each day. Power's will have booth 36.

MERRY XMAS AND
A PROSPEROUS NEW YEAR



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FILM FANCIES.

BILL PILTZ'S FIRST TRIP TO THE COAST.

In speaking of camera men recently, David Horsley declared it as his belief that the three best camera men in the country to-day are Billy Bitzer, Walter Pritchard and Bill Piltz.

Mr. Horsley is the oldest independent producer of motion pictures in America, and has developed more competent "camera men" than any other man in the industry. He therefore knows whereof he speaks. Walter Pritchard, who is an alumnus of the Horsley school, is now engaged with the veteran director, Milton Fahrney, in making Mina Films, a new brand of comedy, which is just making its debut on the General Film Program. Billy Bitzer, the dean of his cult, was one of the original wizards of the Biograph Company, where he contributed to some of the monumental masterpiecs of American cinematography. "Judith of Bethulia," considered as the highest type of feature pictures ever made in this country, and comparable only to "Cabiria," in European film craft, was an example of Billy Bitzer's art. Bitzer recently left the Biograph Company, and jumped, with David Griffith, to the Mutual.

"Bill Piltz, whose reputation in California, now the greatest producing centre of the country, is unexcelled, is also a Horsley graduate, and still on the masters' payroll. Camera men, through the nature of their occupation, meet with varied and highly interesting experiences, often exposing themselves to great danger and enduring unusual hardship. But there is also a humorous side to these hardy pioneers of a new art, and many a lightsome anecdote concerning them has been passed around the inner circles of filmdom. But they are all good fellows, these scene catchers, and none of them care a rap for the prick of the Pigmie's straw, so here goes for one of the most delicious of the cherished crop.

It is about Bill Piltz, and especially appropriate right now, because he is at this time making the only visit to his native Jersey shores since he left it way back in the early days, when the original Centaur Company first went to California, and David Horsley was still making his cameras with a can opener, screw driver and a piece of tin. Incidentally, Bill Piltz is East on his honeymoon, and now goes with a queenly wife and a princely automobile over the streets that he once walked friendless and in hob-nailed shoes. Such are the quick rewards that art pays to genius.

Bill was a Bayonne boy. His first job was with a lens grider, and he stuck at this until he had learned the business well, but his health broke down after a while and he had to quit. Times were pretty hard for awhile, until Bill struck a new job with a chemist who manufactured photographic material. The same thing happened here, and Bill was "up against it" worse than ever. Finally his sympathetic landlady appealed to David Horsley, whose Bayonne establishment was just beginning to make itself known in the film world.

Mr. Horsley gave Bill a trial in the printing room. His early training in the photographic game stood him in great stead, and in a few months "Mr. Piltz" had gained a reputation for being the best judge of printing light in his line. After about eight months at this work the warm air of the printing room affected Mr. Piltz's health again. There was only one fresh air job possible, and there was one for a camera man. But Mr. Horsley's faith in his young protege was great, and he started out with a camera, teaching him the rudiments himself.

Bill was thoroughly grounded in the various technical branches of the film game, and his knowledge of lenses made it easy for him to learn the camera. "Microscopic sharpness" is something which every producer strives for but few achieve. It was an open book for the old lens maker, and "Mr. Piltz" was soon after recognized as one of the finest motion picture photographers in the land.

He had also entirely regained his health. That is the time that David Horsley signed Bill up, and sent him to California to make Centaur pictures, which, in the meantime, had become the foremost independent brand.

And this is where the joke on Bill comes in.

Bill never had, in all his life, been further away from Bayonne than Staten Island or Weehawken. For years he had been told of the bold doings of bad men who infested the train routes of the West. Men who worked with him, knowing his weakness, had purposely filled his head with stories of desperate hold-ups an wild adventures. When Bill finally got on the train he was equipped for any emergency. Still his fellow workers took turns in telling, in all earnestness, imaginary stories of the doings of the desperados. Al. Christie, now one of the best known comedy directors in the world, and Tom Harding, now with the Universal, were both members of that country.

One day as the train was running through Wyoming there happened to be a short delay in some wild, desolate looking spot. Three typical "Westerners" got aboard a forward car. The word was quickly passed that the train had been held up, and that three bad men were going through the baggage car. Bill immediately hid his valuables behind a radiator in the smoking compartment, and digging up a 44 Colt from his bag, started forward to help repel the train robbers.

When he reached the baggage car the train was ready to start again, and the "robbers" had climbed off and were sitting on a fence-rail beside the track. It was with difficulty that the train hands restrained Bill from opening the bagagge doors to take a shot at the bandits. In the meantime, Al. Christie, who was the instigator of the joke, took the Piltz valuables from their hiding place and sunk them deep in his suitcase. When Bill returned to the sleeping car and become aware of his loss he disappointed the boys who were expecting a great display of firworks, by making a great display of nerve. "Well ,it's all I had," he said finally, "but it's a chance we all had to take. They got me, and that's all there is to it."

It was not until the company had reached Los Angeles that "the goods" were returned to their delighted owner.

Even since that time Piltz has been known as "Game Bill," titled earned by his proof of genuine nerve in the train episode, which, though in reality a practical joke, was, as far as he knew at the time, a real serious event.

The Bayonne lad did not remain long in the tenderfoot class. He became an expert on Western photography, and has since visited and photographed nearly every part of the world, and not one—not even David Horsley—laughs more heartily over that first trip to the Coast than Game Bill Piltz.

HENRI BERNSTEIN'S "THIEF" A WILLIAM FOX TRIUMPH.

The most successful film ever shown at the William Fox theatres, according to the different house managers, is "The Thief," based on Charles Frohman's big success, and written by Henri Bernstein, one of the most influential of modern dramatists.

The William Fox production extraordinary of the play, released through the Box Office Attraction Company, attracted an immense amount of interest, even before its release, on account of the unusual prominence of the artists engaged in its production. Dorothy Donnelly, without question America's greatest interpreter of emotional roles, and Richard Buhler, an actor of unusual distinction and force, portray the leading parts, and are supported by a cast including such well known players as Harry Spingler, Edgar Davenport and George De Carlton.

The memory of the play's phenomenal run at Charles Frohman's Lyceum Theatre, where it broke all records, with Kyrle Bellew and Margaret Illington as its stars, had a great deal to do with the public curiosity aroused by the announcement that it has been picturized as a production extraordinary.

LIBERTY M. P. CO. IN TROUBLE—PHILADELPHIA CONCERN CALLS CREDITORS' MEETING.

The Liberty M. P. Co., of Philadelphia, which started a few months ago to build a studio in Germantown, Pa., is in financial difficulties. A meeting of the creditors of the concern was called last week.

POPULAR PLAYERS CO. MAKES "SHADOWS OF A GREAT CITY"—FAMOUS MELODRAMA TO FOLLOW PRODUCTION OF "THE TIGRESS,"

The production of Popular Plays and Players, Inc., to folow Madame Olga Petrova, in "The Tigress," will be Thomas Jefferson and Adelaide Thurston, in the famous melodrama, "Shadows of a Great City," in photoplay form. It will be an Alco release.

OZ FILMS FOR ALLIANCE PROGRAM.

Contracts have been signed whereby all future productions by the Oz Film Co., will be released through the Alliance program exchanges. The first offering will be "The Last Egyptian," with Farrel McDonald in the leading role.

KINETOPHOTE OFFICIALS ATTEND BOSTON EXHIBITORS' BALL.

The following list includes the people associated with the Kinetophote and the K. C. Booking Co., Incorporated, who were to be found in the box No. 106 at at the New York Exhibitors' ball, Monday evening, Dec. 7, which was held at the Grand Central Palace: Russell K. Dougherty, Edwin August, Tom Terriss, Anna Luther, Bliss Milford, Ira H. Simmons, Alma Martin, John Spooner, Jerome Wilson, Arthur Bisgood and "Jack" Cunningham.

CRANE WILBUR STARS.

Crane Wilbur, the hero of "The Perils of Pauline," to go on a starring tour, has deserted the ranks of the picture actor for the thrills of the spoken word, the sound of applause and the hearty handshake of the thousands of his admirers. Crane Wilbur may be considered a national star, backed by a million dollars' worth of publicity given the serial picture, "The Perils of Pauline."

Mr. Wilbur, at the head of his own company is under the exclusive management of Charles F. Atkinson, 211 Tremont Street, Boston, Mass., who will present him and his company in all the cities throughout this country. All theatre managers know that the announcement of Crane Wilbur (himself) is enough to assure capacity business.

New England is now being toured to an enormous business everywhere, and return dates, breaking all records of the houses played. The public loves a hero! And Crane Wilbur is it!

Public receptions are demanded by the patrons of the various theatres, that they may personally shake the hand of this world-famed idol of a thousand photoplays.

Mr. Wilbur has surrounded himself with a company of artists that give one of the best shows at popular prices ever offered to local managers.

♣

THE International Film Service of New York has filed articles of incorporation at Albany, N. Y. Joseph P. Shea, Edward A. McManus and C. J. Meisel are the directors.

♣

HENRY OTTO, the "American" director, has just completed a capital story, "The Alarm of Angelone," and is starting on a two-reeler, "Restitution," which has big dramatic moments and acting opportunities. The feature production, "A Will o' the Wisp," which Otto made at Long Beach, and which was recently released by the Box Office Attraction Company, has won universal praise and has brought him many expressions of approval from photoplaygoers and exhibitors. "A Will o' the Wisp" is a very fine picture and deserves the good things said of it.

♣

EDNA MAISON has been selected to play opposite Murdock MacQuarrie in a series of four photoplays, put into scenario form by Bess Meredyth from the stories by Bruno Lessing. Charles Giblyn will produce them. Following the series Edna Maison will again head her own company, with Burton King as director and Ray Gallagher as leading man. Special photoplays will be written for her.

♣

AN OLD couple were watching a picture the other night, and when the name of Reina Valdez appeared on the screen the following conversation was overheard:

"Valdez must be Russian or Welsh."

"No, Paw, she looks like Irish."

Just then the one-who-knows tapped Pa on the shoulder and whispered: "Valde is a Spanish name."

"Thankee," said Pa, "I might a-knowed it was a dago langwidge."

♣

MERTIE STEDMAN says that Macklyn Arbuckle is one of the most adaptable and congenial actors she has ever played with. They have just finished in "It Is No Laughing Matter," the four-reeler produced by Lois Weber and Miss Stedman, the Bosworth, Incorporated, leading woman awaiting the preparation for the next photoplay, which will probably be "Captain Courtesy," by Edward Childs Carpenter.

SEASON'S GREETINGS TO ENEMIES AND FRIENDS

MISS MAUDE ROCKWELL

CO-STAR GIRLS OF GAY WHITE WAY CO. SEASON 1914--1915

BURLESQUE NEWS

THE ORIENTALS.

RATING.

Book	Chorus	Scenery	Costumes
90	95	95	100
Principals	**Numbers**	**Comedy**	
95	95	90	

Billy Spencer (Grogan) is the chief fun maker. In "The Joy Line," a burlesque on "Pinafore," he plays an Irish stowaway, who is appointed admiral of the ship, and as such cuts up a lot of funny capers.

Jules Jacobs played Dick Deadeye; Geo. H. Thurston, the lieutenant; Ray Leavitt, a sailor; Bert Bertrand was cast as Ralph; Margaret Sheridan as a grotesque Buttercup, Sylvia Brodie a likely Lillie, Bettina Sheldon sang the role of Josephine, and Gertrude Sommers was a natty Captain, pleasing of face and fair of form and voice.

The numbers included: "Ye Ho, My Lads, Ye Ho," "The Two Jolly Navigators," "I'm the Captain of the Joy Line," "Sunday When the Church Bells Ring," a song and dance by Ray Leavitt and Sylvia Brodie; "The Garden of Roses and Love," by Bettina Sheldon, to several recalls, assisted by Miss Sommers; "O, That Boog-a-Boo Man," by Miss Sommers, in a clown suit; the duet, "A Thousand Years Ago," by Mr. Thurston and Miss Sheldon, and "The Song of All Nations," with a medley of American airs and a flag finish.

"Krausemeyer's Alley" was the burlesque, with Spencer as Grogan, the King of the Alley, and Jules Jacobs, resembling in make-up and action Billy Watson, as the originator of the role of Philip Krausemeyer. Sylvia Brodie was an energetic Kittie, Bert Bertrand played the Hebrew cop, and Gertrude Sommers and Bettina Sheldon were the high-toned visitors.

The cast and the bricks flew fast, as usual, in this hour of riot in the Alley which finished with the firemen's tableau, as usual.

Other numbers were: "Down In Our Alley," "Stop That Noise," "In Mulberry Lane," by Misses Sommers and Sheldon and the company; "Kutu, Kutu, Ku," a bit of an Oriental number, with Miss Sheldon as the chief Kuter; "Louisa Schmidt," by Miss Brodie, and "Pride and Pet of the Lane," the tough number, ending in a fight. The various rough bits were highly emphasized, and the "scratching" by Grogan and Krausemeyer before the ladies was none too delicate.

The chorus: Edna Pierce, Julia Thurston, Billie Barry, Florence Adkins, Ruth Dressel, Billye Bennette, Marie Singer, Pearl Le Beaux, Bertha Rowland, May Finberg, Gertrude Bertrand, Dolly Lorraine, Vada Peek, Harriet Brown, Grace Keeler, Jane Chapman, Margaret Sheridan, Lillian Fay, Marie King and Grace George.

The staff: Billy Watson, owner; Dan Guggenheim, manager; Billy Spencer, stage manager; Arthur Herbst, advance representative; Harry Chapman, musical director; Al. M. Humes, master mechanic; Joseph M. Hemphill, master of properties; Charles Belden, master electrician; Madam Kehoe, wardrobe mistress. *Mill.*

THE FROLIQUES OF 1914.

The program includes "Cupid's Darts" and "Golf Crazy." The principals are: Sam Collins, Ray Montgomery, Anna Healey, Flo Allen, Anna De Kuven, Thos. A. Brooks and Dan Belmont.

Chorus: Della Devere, Ethel Belmont, Anna O'Donnell, Ethel Morton, Claire Bargardus, Lillian Crockett, Irene Russ, Kluda Ward, Ruth Murray, Rita Drew, Belle Turpie, Ruth Spencer, Edith Warwick, Lucille Bartlette, Edith Monroe, Billy Burch, Dot Ellsworth, Dolly Collins, Grace Gordon.

"Mon Ami," a pantomime, features Sam Collins and Flo Allen.

$350 A MONTH.

That much a month and $1,000 for counsel fees were awarded Dec. 11 to Mrs. Almeda Reeves, wife of Al. Reeves, by Justice Frederick Crane, of the Supreme Court, who announced that he granted such high alimony on account of the counter suit for divorce.

The counter suit made it needful for the plaintiff not only to prove the guilt of the defendant, but to prove her own innocence as well. The wife must not hold up any moneys jointly owned by herself and the defendant, as Mr. Reeves has claimed that his wife had checks jointly payable to herself and husband on account of joint investments.

Mrs. Reeves had asked for $1,000 a month alimony and $2,000 counsel fees.

CARNATION BEAUTIES NOTES.

The show has been playing to good business all along the line, and had one of the largest matinees on record at the Grand, Hartford.

Babe Griffin, a trouper with the company for a number of seasons, was a visitor at Hartford. Babe has now entirely regained her health.

Philip Dalton, George Edwards and Harry Link, our auditor, were also visitors at Hartford.

Frank Mackey is ordering a new Ford car, 1915 model. He says that from past experience it takes him anywhere but into society. Ask Sam Robinson or Ike Weber.

May New Ward (Mrs. Charles Robinson) was with us last week, in Boston.

Gladys Wilbur is getting her numbers over in great shape. She has a fine voice and clever rendition which burlesque audiences take kindly to. This is the first season in burlesque for Gladys.

The company extends its best wishes to THE OLD RELIABLES for a Merry Xmas and a Prosperous New Year.

BABY LILLIAN A HIT.

Peter S. Clark holds the record at the Gayety, Omaha, Neb. The local papers speak in terms of highest praise of the Rosey Posey Girls, who include Baby Lillian Clark, the five years old granddaughter of Mr. Clark, who stops the show at every performance.

TRIXIE A GREAT LEADER.

Trixie Ayers is scoring a great hit with the Al. Reeves Show, in her number, "I Want to Love Them," in which she does some clever "audience work." Miss Ayers qualifies for the list of principals which includes her.

CLUB IS DARK.

The Club, Rochester, N. Y., on the Barton Circuit remains dark; shows were billed for the past two weeks and did not appear. The house will be dark for the rest of the season it is reported.

HARRY LE CLAIR
FEATURED FAY FOSTER SHOW

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Gayety, Pittsburgh, 14-19, Star, Cleveland, 21-26.
American Beauties (Lou Epstein, mgr.)—Empire, Newark, 14-19, Empire, Phila., 21-26.
Behman Show (Jack Singer, mgr.)—Empire, Hoboken, 14-19, Empire, Brooklyn, 21-26.
Bon Tons (Frank McAleer, mgr.)—Hurtig & Seamon's, N. Y., 14-19, Philadelphia 21-26.
Big Jubilee (Maurice Jacobs, mgr.)—Gaiety, Milwaukee, 14-19, Chicago 21-26.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Englewood, Chicago, 14-19, Gaiety, Detroit, 21-26.
Beauty Parade (Ed. Schaefer, mgr.)—Olympic, Cincinnati, 14-19, Empire, Toledo, 21-26.
Bowery Burlesquers (Bob Cohen, mgr.)—Chicago 14-19, Englewood, Chicago, 21-26.
Billy Watson's Big Show (Billy Watson, mgr.)—Lay off 14-19, Empire, Newark, 21-26.
Carnation Beauties (Sam Robinson, mgr.)—Columbia, New York, 14-19, Orpheum, Paterson, 21-26.
College Girls (Max Spiegel, mgr.)—Westminster, Providence, 14-19, Boston 21-26.
Dreamland Burlesquers (Bob Travers, mgr.)—Star, St. Paul, 14-19, Gayety, Milwaukee, 21-26.
Dave Marion's Own (Izzy Grodz, mgr.)—Hartford and Albany 14-19, Bronx, New York, 21-26.
Follies of the Day (Jack McNamara, mgr.)—Gaiety, Detroit, 14-19, Gaiety, Toronto, 21-26.
Golden Crooks (James C. Fulton, mgr.)—Star, Cleveland, 14-19, Olympic, Cincinnati, 21-26.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Orpheum, Paterson, 14-19, Casino, Brooklyn, 21-26.
Ginger Girls (H. W. Chipman, mgr.)—Casino, Bkln., 14-19,
Girls of the Gay White Way (Dave Gordon, mgr.)—Empire, Bkln., 14-19, lay off 21-26, Providence 28-Jan. 2.
Globe Trotters (Wash Martin, mgr.)—Gaiety, Washington, 14-19, Gaiety, Pittsburgh, 21-26.
Gypsy Maids (Wm. V. Jennings, mgr.)—Princess, St. Louis, 14-19, Gaiety, Kansas City, 21-26.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Gaiety, Toronto, 14-19, Gaiety, Buffalo, 21-26.
Gay New Yorkers (Jake Goldenberg, mgr.)—Palace, Baltimore, 14-19, Gaiety, Washington, 21-26.
Girls from Happyland (Geo. H. Harris, mgr.)—Gaiety, Montreal, 14-19, Albany and Hartford 21-26.
Happy Widows (Fenessy & Herk, mgrs.)—Gaiety, Omaha, 14-19, lay off 21-26, Minneapolis 28-Jan. 2.
Honeymoon Girls—Gaiety, Buffalo, 14-19, Syracuse and Utica 21-26.
Hastings' Big Show (Harry Hastings, mgr.)—Syracuse and Utica 14-19, Gaiety, Montreal, 21-26.
Liberty Girls (Alex. D. Gorman, mgr.)—Gaiety, Kansas City, 14-19, Gaiety, Omaha, 21-26.
Lovemakers (Sam Howe, mgr.)—Empire, Philadelphia, 14-19, Empire, Hoboken, 21-26.
Million Dollar Dolls (Ira Miller mgr.)—Casino, Boston, 14-19, Columbia, New York, 21-26.
Prize Winners (A. Pearson, mgr.)—Gaiety, Boston, 14-19, Hartford and Albany 21-26.
Roseland Girls (Walter Greaves, mgr.)—Gaiety, Minneapolis, 14-19, Star, St. Paul, 21-26.
Rose Sydell's (Harry Thompson, mgr.)—Lay off 14-19, Providence 21-26.
Rosey Posey Girls (P. S. Clark, mgr.)—Lay off 14-19, Gaiety, Minneapolis, 21-26.
Social Maids (J. J. Liebermann, mgr.)—Albany and Hartford 14-19, Boston 21-26.
Star and Garter (Frank Weisberg, mgr.)—Casino, Phila., 14-19, Palace, Baltimore, 21-26.
Trocaderos (Frank S. Pierce, mgr.)—Bronx, New York, 14-19, lay off 21-26, Empire, Newark, 28-Jan. 2.
Winning Widows (Louis Gilbert, mgr.)—Chicago 14-19, Princess, St. Louis, 21-26.
Watson Sisters' Co. (Max Spiegel, mgr.)—Empire, Toledo, 14-19, Chicago 21-26.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Corinthian, Rochester, 14-19, Garden, Buffalo, 21-26.
Broadway Girls (Bob Gordon, mgr.)—Chicago 14-19, Standard, St. Louis, 21-26.
Bohemians (Tom Miner, mgr.)—Penn Circuit 14-19, New York 21-26.
Big Review (Henry P. Dixon, mgr.)—Garden, Buffalo, 14-19, Star, Toronto, 21-26.
Beauty, Youth and Folly (Louis Stark, mgr.)—Bijou, Richmond, 14-19, Academy, Norfolk, 21-26.
Big Sensation (Morris Wainstock, mgr.)—Olympic, New York, 14-19, Academy, Jersey City 21-26.
Cabaret Girls (Jack Glines, mgr.)—Howard, Boston, 14-19, Grand Opera House, Boston, 21-26.
City Belles—Gaiety, Baltimore, 14-19, Bijou, Richmond, 21-26.
City Sports (R. E. Patton, mgr.)—Atlantic City 14-16, Binghamton and Schenectady 21-26.
Charming Widows—Academy, Norfolk, 14-19, Philadelphia 21-26.
Cracker Jacks (Charles Falke, mgr.)—Star, Toronto, 14-19, Savoy, Hamilton 21-26.
Cherry Blossoms (Maurice Jacobs, mgr.)—Trocadero, Phila., 14-19, Nixon, Atlantic City, 21-26.
Eva Mull's Show (Lew Talbot, mgr.)—Waterbury and Springfield 14-19, Howard, Boston, 21-26.
Follies of Pleasure—Buckingham, Louisville, 14-19, Cincinnati 21-26.
Fay Foster Co. (Joe Oppenheimer, mgr.)—Cadillac, Detroit, 14-19, Chicago 21-26.
French Models (Dick Geisler, mgr.)—Columbia, Indianapolis, 14-19, Buckingham, Louisville, Ky., 21-26.
Girls of the Follies (H. M. Strouse, mgr.)—Murray Hill, New York, 14-19, Star, Bkln., 21-26.
Gay Widows (Louis J. Oberworth, mgr.)—Grand, Trenton, 17-19, Gayety, Brooklyn, 21-26.
Girls from Joyland (Sim Williams, mgr.)—Gayety, Bkln., 14-19, Park, Bridgeport, Conn., 24-26.
Garden of Girls (Louis Gerard, mgr.)—Gayety, Phila., 14-19, Baltimore 21-26.
Hello Paris (Wm. Roehm, mgr.)—Savoy, Hamilton, 14-19, Cadillac, Detroit, 21-26.
High Life Girls (Frank Calder, mgr.)—Cleveland 14-19, Victoria, Pittsburgh, 21-26.
High Rollers—Standard, St. Louis, 14-19, Century, Kansas City, 21-26.
Eezrt Charmers (Dave Goudron, mgr.)—Century, Kansas City, 14-19, lay off 21-26, Gaiety, Chicago, 28-Jan. 2.
Mischief Makers (F. W. Gerhardy, mgr.)—Worcester and Holyoke 14-19, New York 21-26.
Monte Carlo Girls (T. Sullivan, mgr.)—Park, Bridgeport, 17-19, Waterbury and Springfield 21-26.
Orientals (Billy Watson, mgr.)—Academy, Jersey City, 14-19, lay off 21-26.
Passing Review of 1914 (Joe Levitt, mgr.)—Grand, Boston, 14-19, Worcester & Holyoke 21-26.
September Morning Glories—Lay off 14-19, Gaiety, Chicago, 21-26.
Tango Girls, Chas. E. Taylor—Binghamton and Schenectady 14-19, Corinthian, Rochester, 21-26.
Tango Queens (E. E. Daley, mgr.)—Victoria, Pittsburgh, 14-19, Penn Circuit 21-26.
Taxi Girls (Jack Levy, mgr.)—Gaiety, Chicago, 14-19, Columbia, Indianapolis, 21-26.
Tempters (Gus Kahn, mgr.)—Star, Bkln., 14-19, Phila. 21-26.
Zallah's Own Show (John Eckhardt, mgr.)—Lay off 14-19, Grand, Trenton, 24-26.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
Greensburg, Pa.—Tuesday.
Cambria, Johnstown, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Majestic, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

Barton Circuit.

Folly—Star, Scranton, 14-19.
Merry—Star, Scranton, 21-26.
Frolicsome Lambs—Academy, Pittsburgh, 14-19.

SONG OF THE FUSILEERS.

MELODY—"IT'S A LONG WAY TO TIPPERARY."

On Sunday, June the twenty-seventh, I hope the weather is fine,
You'll find the gallant Fusileers assembled all in line,
On the good ship Fulton Market will go sailing up the Sound,
We'll eat and drink and sing and dance, so be sure and get around.

CHORUS:

It's a nice sail up to Glenwood,
It's a nice trip up the Sound,
It's a nice sail to Karatsonyi's,
Where joy and fun will abound.
You will find the boys and girls of the Rialto—
All will be decked in bright array—
So get on board with the Fusileers on our grand outing day.

Bob Gordon is our Colonel now, you all know good, old Bob;
And Admiral Johnnie Weber, who will sure be on the job.
At putting comedy over, little Johnnie can't be beat,
So get aboard with the Fusileers, or else you miss a treat.

WORDS BY MAJOR FRANK FORREST.

Colonel Bob Gordon has given his consent to his Fusileers that they may use the Tipperary as the outing song.

CARNATION BEAUTIES.

"The Prize Beauty" is the funny two act burlesque presented by Charles Robinson, as the Tramp and the Hebrew, assisted by Frank Mackey, James X. Francis, Joe Feeney, Gus Knoll, Gladys Wilbur, May Bernhardt, Mabel Lea, Edith Marcel, Bob Raymond and Irving Blackman.

A full review of the performance will appear in the next issue.

SCRANTON BOOKINGS.

The bookings for the Star, Scranton, Barton Circuit, include Folly Dec. 14-19, Merry 21-26, Trip to Paris 28-Jan. 2, Uncle Sam's Belles 4-9.

ADDED FEATURES FOR GAYETY.

Daisy Harcourt is an added attraction with the Girls from Joyland, at the Gayety, Brooklyn, this week. Toots Paka will be featured with next week's attraction.

SWITCH HOUSES IN ST. LOUIS.

The Imperial, St. Louis, Mo., will replace the Princess for burlesque. Dec. 27 the Watson Sisters Co. The Imperial formerly played Stair & Havlin attractions.

NEW PRINCIPAL IN.

Rose De Marr will replace Belle Oliver with the Prize Winners Co. Miss Oliver retires on account of ill health.

BOB SCOTT DEAD.

Bob Scott, brother of Chas. Robinson, formerly of Howe and Scott, died at Portland, Me., Dec. 10.

SADIE MELROSE, late of Al. Reeves Show, is now with Gus Fay's Gaiety Girls.

THE Haywards, musical act, with Gus Fay's Gaiety Girls, are receiving flattering press notices wherever they play.

JOE PINES, ahead of Charles Robinson's Carnation Beauties company, is in New York, doing several new and novel stunts in publicity.

JOE PHILLIPS, ahead of Ginger Girls Co., is on the job around New York and Brooklyn, billing and boosting his show.

WILL WARD, German comedian, joins Eva Mull's Show as one of the principal comedians. He was with the Dreamlands.

THE CITY SPORTS are at Atlantic City, this week.

CHARLES L. WALTERS, manager of the Gayety, St. Louis, Mo., is offering time to burlesque attractions. Sam S. Clark is connected with the staff of the Gayety.

FRANKIE GRACE AND JOHNNY BURKE made a big hit recently, at the Columbia Sunday concert, New York, in their dancing specialty, which they are now presenting in burlesque.

MANAGER W. W. WOOLFOLK, of the Gayety, Brooklyn, gave his Usher's Fife and Drum Corps permission to take part in the first amateur night performance at the theatre recently. Although they were not eligible for prizes the applause they received after three numbers was wonderful. The boys have rehearsed with patience, and are now ready to tackle any kind of a proposition.

LOUIS LESSER, ahead of Harry Steppe and the Girls from the Follies, blew over to Brooklyn a few days ago, and stopped at the Gayety. Louis pulled off the stunt of dropping bags of money from the roof of the Murray Hill, New York, Monday, Dec. 14, at 1 P. M., and there was a great crush.

JOHN MCALEER, treasurer of the Gayety, Brooklyn, is the oldest treasurer in point of service in the borough of baby carriages an churches. John has been passing out the pasteboards for a quarter of a century, and has spent twenty-three years of this in Brooklyn. The other two years he whiled away in Albany.

STATE MANAGER LOUIS KREIG, of the Gayety, Brooklyn, is thinking about entering a speed contest. Louis will ride his motorcycle against any machine in town. Of late Kreig has been making endurance trips in the country with his "car," but now says he is gong to turn his attention to speed.

It is said the opening of the Folly Theatre, in Chicago, has been set back one week. The union men working this house have been notified to report for work on Dec. 20. This looks like the final notice and the last call for the belated opening.

MAURICE JACOBS is being sued for $50,000 damages for breach of contract to Mary Alice Tuckley, of Brooklyn. Mr. Jacobs has entered a general denial of the complaint.

JESSON AND JESSON have been succeeded by Carson and Carson with the Rose Sydell Show.

CHARLES RELYEA and Belle Helene will open with the Bohemians Christmas week.

ORA ENTA scored a hit with the Cherry Blossoms, at the Star, Brooklyn.

ED. CLARK, of Clark and Turner, is in the German Hospital, Brooklyn, suffering from typhoid.

CAST OF "SECRET STRINGS."

The cast of "Secret Strings," in which Lou Tellegan will star, includes: Hamilton Revelle (who returns to the New York stage after a long absence), Frederick De Belleville, Mary Nash, Marion Abbott, Charles Coleman, Leonard Gray, Sydney Stone, Blanche Yurka, Charles Girard and Robert Sterling.

This play will doubtless be produced at the Longacre Theatre, New York, and if so it will necessitate the removal of "So Much for So Much," the Longacre's present attraction, to another theatre, possibly the Park.

GAYETY THEATRE
ST. LOUIS, MO.
Have Open Time
FOR GOOD
BURLESQUE SHOWS
Average business past eight years, $4,000.00 per week. Address
C. L. WALTERS, Mgr. Gayety Theatre, St. Louis, Mo.

MERRY XMAS TO ALL
ORA ENTAL
Classic Barefoot and Muscle Dancer
Played Star Theatre, Brooklyn, N. Y. the past week. Permanent address, HIGHLANDS, N. J.

SEASON'S GREETINGS
Margaret Newell
WATSON'S BIG SHOW

MERRY CHRISTMAS TO ALL
JOHNNIE, JESS
AND
BLANCHE ROSE

AMORITA
CLASSICAL DANCER
WITH
GIRLS OF THE FOLLIES
H. M. STROUSE, Manager
BEST WISHES TO ALL FRIENDS

Blowing Out the Old Year, Blowing In the New
THE HAYWARDS
"A NOVELTY IN MUSIC."
With Gus Fay's Gaiety Girls Co.

ZAUDER'S Grease Paints, Cold Cream
TRADE MARK
MAKE UP Rouges, Liners, Powders
Send 10 cents for Samples. All Shades. 115 W. 48th St., N. Y. City.

"LADY LUXURY" will open at the Casino, New York, Dec. 25, with Ina Claire, Ernest Albro and Forrest Huff in the cast.

VICTOR MORLEY has been engaged by Daniel V. Arthur in support of Marie Cahill, in a new musical play

"SINNERS" will be given its first production by William A. Brady on the stage of the prison audience room before the Golden Rule Brotherhood on Christmas Day. Among the members of the cast are: Alice Brady, Irene Romaine, Gertrude Dallas, Jean Adair, Albert Brown and John Cromwell.

"THE SONG OF SONGS," Edward Sheldon's play, originally produced in Philadelphia by Charles Frohman, will be brought to the Bitinge Theatre during Christmas week, under the direction of A. H. Woods.

THE Cedarhurst Amusement Company, Cedarhurst, was incorporated Dec. 10 at Albany, N. Y., for $5,000. The incorporators were: Abraham Kipp, Samuel W. Tannenbaum and Charles Schwartz, attorney, Sidney Nordlinger, No. 160 Broadway.

LYDIA LOPOKOVA will make her New York debut as an English-speaking actress on Dec. 23 at one of the Wm. A. Brady theatres, in "Just Herself," by Ethel Mumford.

MARJORIE RAMBEAU, who is playing in "So Much for So Much," at the Longacre Theatre, has signed a two years' contract with H. H. Frazee.

"SARI" will play an engagement of only the last half of the week, beginning Christmas Eve, at the Grand Opera House.

"IN THE VANGUARD," Mrs. Trask's play, was presented for the first time on any stage in the Lyceum Theatre, Rochester, Dec. 10.

MARIE TEMPEST will offer the third production in her repertoire season Dec. 18, at the Comedy Theatre.

DAISY LE ROY is at the Lincoln Hospital, New York, suffering with appendicitis.

"SUZI" will leave the Shubert Theatre next week, and "To-Night's the Night" will be produced in that house on Christmas Eve.

ANNIE RUSSELL'S new play for the season, which will be produced during the holidays, is "His Royal Happiness," by Mrs. Everard Cotes.

WELL-FILLED STOCKINGS
are a usual part of the program during the Christmas holidays. But well-filled pocketbooks are a part of the program all the year round with performers who derive their comedy inspiration from
MADISON'S BUDGET No. 15
"MORE THAN A DOLLAR'S WORTH"
Contents include 12 great monologues, 8 wonderful acts for two males, and 7 acts for male and female, 16 latest parodies, 3 tip-top minstrel first-parts, a side-splitting tabloid farce, besides hundreds of original gags, side-walk bits, etc. The price of MADISON'S BUDGET, No. 15 is ONE DOLLAR per copy. Back issues out of print, except No. 14; price $1; or Budgets 14 and 15 together, $1.50.
JAMES MADISON, 1052 Third Ave., New York

E. HEMMENDINGER JEWELERS TO THE PROFESSION
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CASH OR CREDIT

We Extend Hearty Greetings

To Our Professional Friends for the Coming Year

WATERSON, BERLIN and SNYDER MUSIC CO.

Strand Theatre Bldg., B'way and 47th St., New York

PUBLISHERS OF HITS

WE TAKE THIS MEANS OF THANKING THE PROFESSION IN GENERAL FOR THEIR KIND SUPPORT THE PAST YEAR, AND REQUEST THAT THEY KEEP IN TOUCH WITH US FOR SEVERAL SENSATIONAL NOVELTY SONGS, FOR THE NEW YEAR

OUT OF TOWN NEWS

CINCINNATI.

Although Yuletide and the Christmas festivities are less than a fortnight away it seems hardly credible, for old King Winter hasn't been "on the job" doing his regular business in snow, ice and frost. There was an upward trend to business, which made all the theatrical directors as cheerful as owners of dividend-earning stocks.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—John Sainpolis heads the company which will present "The Passing of Hans Dippel," 13. Last week, Billie Burke introduced "Jerry," and splendid sized audiences took the pretty little minx to their figurative hearts, and when the week ended, "Billie" had many more dramatic conquests to her credit. Catherine Chisholm Cushing turned out an impossible little darling in "Jerry," but she was irresistible. The play pleased. The company was great. Olive Oliver, as Joan, the bachelor-maid, who had annually celebrated her betrothal for no less than twenty years, was simply perfection, and the "hangar" fiance, Montague Wade, was in the splendidly capable hands of Shelley Hull, who naturally fell in love with the duplicate of the girl to whom he had given his heart in his youth. Dorothy Dorr, H. Lawrence Leyton (immense as Peter Flagg), and Thomas Reynolds, the butler, were all fitting parts of an artistic whole, in which the Doctor—W. H. Sams—and the chauffeur, Edwin Burch, were also rated superfine. Rose Stahl, in "A Perfect Lady," comes 20.

LYRIC (Carl Herbert Heuck, mgr.)—Fritzi Scheff came 13, in "Pretty Mrs. Smith," following the big Winter Garden show, "The Whirl of the World." The houses looked like the return of Prosperity with a capital "P." The spectacle deserves the rating it gets as a big show. Lucile Cavanaugh won first Terpsichorean honors with her dancing partner, Wyclif Parker. The Howards—Willie and Eugene—added to their former triumphs. Elizabeth Goodall, John T. Murray, Juliette Lippe and Trixie Raymond were among others in the glare of favor. "The Appeal" follows 20.

B. F. KEITH'S (John F. Royal, mgr.)—The Four Marx Brothers and their company will stage "Home Again" 13. Other features include: Bozeman Bulger's comedietta, "Sergeant Bagby;" Eddie Leonard, with Mabel Russell, Stuart Barnes Shannon and Annies, Vandinoff and Louise, and Trevitt's military dogs. The Jaunts and Journeys, travel pictures, have made a hit

WALNUT STREET (George F. Fish, mgr.)—"Bringing Up Father," a McManus cartoon play, offered by Gus Hill, is coming 13. Last week, "The Round-Up" held the stage, and drew cheerfully big, old-time crowds. Gertrude Perry, as Echo, Lillian Lee Anderson as Polly, and Shep Camp as "Slim" Hoover, the sheriff, are newcomers who were fine. Edwin Verney, J. Lawrence Clay and Harold Christie were among others who put dash in the Western story. Thurston comes 20.

LOEW'S EMPRESS (George A. Boyver, mgr.)—Cæsar Rivoli will be the headliner 13, in his protean playlet, "Fun in a Restaurant." Others: Oscar Lorraine, Roland West's rural comedy, "When We Grow Up," Ed. Barnes and Mabel Robinson, Schroder and Chapple, and the Ed. Zoeller Trio, motion pictures.

OLYMPIC (W. F. Jackson, mgr.)—The Beauty Parade arrives 13. Last week the Watson Sisters—Fanny and Kitty—were seen to splendid advantage in the two act burletta, "Morrocco Bound." It was a gingery offering. Lew Williams, Ben Pierce, Jack McGowan, Charley Hinton, Fay Darling and Mabel Mahlum were effective aids to Gen. Success. Toots Paka, in a houla houla dance, to music provided by Hawaiian musicians, was an added attraction that made an emphatic hit. The Golden Crook 20.

STANDARD (Charles B. Arnold, mgr.)—The Calaret Girls are due 13. They come after a week of Frank Calder's High Life Girls, who were seen to hilarious advantage in "Jeremiah Clancy's Sanatorium" and "In Gay Paree." Michelini Pennetti, May Agnes Fleming, Frank Gibbons, Gladys Fox, Bill Kelly, Lew Reynolds, Dan Manning, Sye Ali and Jack Blue were among the distinguished entertainers. Follies of Pleasure 20.

MUSIC HALL.—The second Symphony Orchestra Pop will take place 13. *Chicago Tribune* pictures of the war 12, 13, 14.

GERMAN.—The German Stock Co. will present Nestroy's comedy, "Lumpaci Vagabundus," 13.

HEUCK'S OPERA HOUSE, ORPHEUM, FAMILY and STRAND, motion pictures.

WINTER WINNOWINGS.

FANNY WATSON was a very vigorous advocate of "tightless burlesque" during her Olympic stay. The Watson Sisters have proved that as far as their relation to successful burlesque is concerned their "legs are not their fortune."

JULIA CULP will be the soloist at the first concert of the Matinee Musical Club at the Sinton, 15.

FIFTY of the city's unemployed recruited by J. O. White, of the Department of Charities, were given a chance to earn a little in "The Round-Up," by Managers George F. Fish and Joseph Kelley.

BIJOU HERON (Mrs. Henry Miller) was here with her daughter, Agnes Heron Miller, in "Peg o' My Heart."

GEORGE ROWLAND, comedian, in "Fixing the Furnace," was taken ill during the latter part of his Keith engagement.

THE Yale Glee Club is to come during the holidays and a lot of festivities are to be crowded into 28, the night they warble at Emery Auditorium.

THE Strand has secured the Paramount picture service, commencing 24.

THE Pi Tan Pi fraternity has already secured one hundred seats for the performance of "A Pair of Sixes," at the Lyric, 28.

CHARLES MUSCROFT has gone to Louisville to take charge of the cabaret at the Galt House.

CLYDE FITCH'S society drama, "The Climbers," was presented by Hyde Park amateurs, with Edith Drake, Georgie Swope, Helen Schmidt and Edna Schmidt in the cast.

MARIE LOUISE FICKER-WAGNER gave a concert at the Sinton, 11, and then goes East to be given a hearing by Giulio Gatti-Casazza, of the Metropolitan Opera Co. Her Cincinnati friends hope that the door of opportunity will open wide for her.

MRS. E. M. CORLIES ADAMS, who was Louise Kerper Harrison, has retired from stage, and opened a studio in her old home town.

THE Woman's Club performances of "The House of Rimmon," are an event of the coming February. The Red Cross will be the beneficiary.

MANY theatre parties are already planned for the Yuletide matinees at the Children's Theatre, when "Snow White and the Seven Dwarfs" is to be presented 29 and 31.

HARRY YOST is here in advance of "Bringing Up Father."

MME. PAVLOWA and her Russian ballet drew two fair sized audiences to Music Hall 5, 6.

CHARLES EMERSON COOKE came in advance of "The Passing of Hans Dippel."

JAMES J. MORTON was the big magnet of the Loew Empress bill.

FRANK MILTON and the De Long Sisters put on their "nutty" sketch, "At Alfalfa Junction," and it went well with the Keith crowds.

THE Three Keltons, in musical act, were one of best of season's cards at Loew's Empress.

EVA TAYLOR, an old time local stock favorite, was the star of a playlet at B. F. Keith's—"Taking a Chance." She was warmly greeted for "Auld Lang Syne."

HEADLINERS come and go, but Mr. and Mrs. Carter De Haven continued their delightful reign as top notchers at B. F. Keith's.

THE Century Opera Co. will undoubtedly come for a week of English opera, Feb. 1.

MARY GRETCHEN MORRIS is filling out of town concert engagements.

THE Dramatic Art Society is rehearsing Ibsen's "Pillars of Society."

AT THE LITTLE PLAYHOUSE, on Walnut Hills, 11, three one act playlets were given—"The Years on the Kerk," "One Hundred Years Hence" and "The Dark Lady of the Sonnetts." Gertrude Brice played the leads.

THE PRINCETON UNIVERSITY TRIANGLE CLUB will produce its annual musical comedy, "Fie! Fie! Fi-Fi!" at Emery Auditorium 25.

MARCUS LOEW, through George A. Boyer, has invited four hundred of the Big and Little Brothers to be his guests at Loew's Empress 15.

AT THE last Sinton dinner of the Rotary Club, Theodora Sturkow-Ryder, of Chicago; Walley Heymar and Lee S. Roberts were heard in a musical program.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Henry W. Savage's production of "Everywoman" Dec. 14-19.

COLONIAL (F. Ray Comstock, mgr.) — Nell O'Brien's Minstrels 14-19.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 14: Sylvester Schaffer, Harry and Eva Puck, Froher and Green, Hanlon Bros., Frank Markley, Trevitt's Military Dogs, and Smith, Cook and Brandon.

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 14, the Metropolitan Players present "The Fox," for the first time in stock in this city. During Christmas week a fine production of "The Heir to the Hoorah" will be given.

PROSPECT (J. W. Lyons, mgr.)—"Fine Feathers" 14-19.

CLEVELAND (H. D. Zirker, mgr.)—The Holden Players, in "A Girl of the Streets," 14-19.

GRAND (Drew & Campbell, mgrs.)—Permanent Stock Co., in "Lena Rivers," 14-19.

MILES (Chas. Garner, mgr.)—Bill week of 14: Owen McGiveney is the headliner.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 14: Willard Jarvis, Abe Marks and company, the Harvey Trio, Agnes Burr and May Rose.

GORDON SQUARE (Harry Durocher, mgr.)—Split week vaudeville and pictures.

STAR (Drew & Campbell, mgrs.)—The Golden Crook 14-19.

EMPIRE (Geo. Chenet, mgr.)—The High Life Girls 14-19.

KNICKERBOCKER (E. N. Downs, mgr.)—Marguerite Clark, in "The Crucible," with other Paramount feature films, and orchestra, 14-19.

DUCHESS (A. A. Comey, mgr.)—First run feature pictures, including Dorothy Donnelly, in "The Thief," and orchestra program, 14-19.

STANDARD (Jos. Grossman, mgr.) — First run films. "The Dancer and the King" is shown 14-19.

ALHAMBRA (Fred H. Brandt, mgr.) — Feature films and orchestra.

NOTES.

THE Fourth Symphony Concert, held at Gray's Armory, 15. The Chicago Orchestra, under stock, will give one of Mahler's symphonies for the first time here, with Sophie Braslau as soloist.

THE ATTENDANCE at the Municipal Symphony Orchestra Sunday concerts is increasing rapidly. The work of the orchestra is becoming excellent, and attracting the attention of the musical critics.

Hamilton, O.—Jefferson (Aime Todd Jr., mgr.) Pearl Stock Co., in "Thelma," Dec. 13-16; "A Navajo's Love" 17-19.

GRAND (John E. McCarthy, mgr.)—Vaudeville and motion pictures.

JEWEL, LYRIC, STAR, PRINCESS, ROYAL and EAGLE, motion pictures only.

CARL MASON'S "Play Without a Name," recently given its *premiere* at the Jefferson Theatre, by the Pearl Stock, has ben named "Thirteen."

Loudonville, O.—City O. H. (H. J. Geiselman, mgr.) Lyman H. Howe's pictures were the attraction Dec. 10. "Peg o' My Heart" is due 15, "The Countess Coquette" 23.

CARL FRANGKISER has arrived in this city, after closing with the J. J. Evans Indoor Circus.

Decatur, Ill.—Empress (Rollo V. Mollary, mgr.) vaudeville and pictures.

NOTES.

FRANK OWENS, formerly treasuuer of Powers' Theatre, before the fire, and recently manager of the Grand, has given up that position and is, for the present, running a billiard hall here.

THE Knights Templar of this city gave an elaborate banquet last week. Among some of the special features after the banquet was dialect stories by Geo. D. Steele (the veteran circus man). Travelogue moving picture film of journey to Europe last Summer, and character sketches, without make-up, by A. Sigifried, the veteran carnival, vaudeville and motion picture man. By courtesy of the management of the Empress Theatre, Ben M. Jerome gave a medley of his compositions, assisted by Michelangelo Fennone.

MRS. LISLE WARD was said to be the prettiest young woman on the bill at the Empress last week. She is a Decatur girl.

A. SIGIFRIED won out last week in the suit brought for damages against him by a colored woman who claimed she had been refused admission at the Empress during the time Mr. Sigifried was manager of that theatre.

OTTO WEAVER returned home Monday, 7, after a season with the Sun Circus, which closed in Georgia. The show will Winter at Macon, Ga., as usual. Mr. Weaver has signed to go out with the Sun Show again next season.

THE MILLIKIN AUDITORIUM was well filled to hear the Swarthouts. The remarkable violinist and pianist scored a great hit by their performances.

THERE will be seventy cups offered as prizes at the Annual Poultry and Pet Stock Show, to be held here early in January.

O. H. MYERS, Decatur's successful race driver, is home after a successful season. Myers drove two steppers to first and second place in eight races, and was rarely out of the money.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "Bringing Up Father" Dec. 20-23, Henry Kolker 25, Pavlowa 29.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for 13-16: Karlton and Klifford, Billy Arnold, "Dance of the Cities," Sen. Francis Murphy, Florenz Family, and Revolving Collins. For 17-19: Dotson and Gordon, Fields, Winchill and Green, "Detective Keene," Wood and Wyde, and Emerson and Baldwin.

HIPPODROME (E. P. Churchill, mgr.)—Livingston Stock Company will open here 20.

FOLLY (Harry Turberville Jr., mgr.)—Musical Stock Company.

APOLLO, COLUMBIA, CORT, DE LUXE, DUCHESS, ELYSIUM, EMPRESS, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, PRINCESS, SANGAMO and STAR, motion pictures only.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "High Jinks" Dec. 15-16, Maude Adams 21, 22; "Little Boy Blue" 25, 26.

ORPHEUM (Arthur Lane, mgr.)—Bill 14-20: Valeska Suratt and company, Harry and Emma Sharrocks, Aileen Stanley, Cantor and Lee, Chas. McGoods company, Marda De La Rose, Baptiste and Franconi, and Orpheum Travel Weekly.

MAJESTICS (2), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, LIBERTY, METROPOLITAN, IMPERIAL (2), DAISYS (2), PASTIMES (2), ROYAL, SAVOY, PEKIN, FAMOUS and Columbia, motion pictures.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "Seven Keys to Baldpate" Dec. 15.

ORPHEUM (Geo. H. Hickman, mgr.)—The stock company is playing to good business. "Alias Jimmy Valentine"' 14-19.

PRINCESS (Harry Sudekum, mgr.)—Vaudeville 14-19.

HIPPODROME (W. H. Bordieser, mgr.)—Skating and dancing are proving very popular here. La Marie and Bradley proved to be two excellent skatorial artists as added attraction, 7-12.

VICTORIA, ELITE, CRYSTAL, FIFTH AVENUE, ALHAMBRA, REX and CRESCENT, moving pictures only.

Knoxville, Tenn. — Staub's (Fritz Staub, mgr.) "Seven Keys to Baldpate" Dec. 14. "Freckles" 25, Al. H Wilson 26.

GRAND (H. M. Johnson, mgr.)—The Franklin Stock Co. opened the second and last week of its engagement 14, to good business.

GAY, REX, QUEEN, CRYSTAL, MAJESTIC, GEM, DIXIE and LYRIC, motion pictures.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "One Girl in a Million," with Felix Adler, Dec. 15; "Don't Lie to Your Wife" 25, Stetson's "Uncle Tom's Cabin" 29, "He Fell in Love with His Wife" 31, "Peg o' My Heart" Jan. 1.

COLONIAL (Harlow Byerly, mgr.)—Bill for 14-16: Musical Fredericks, Davitt and Duvall, and Dotson and Gordan. For 17-19: Ziska and company, Brown and Simmons, and Mint and Wertz.

BROADWAY (Mangus & Jeffries, mgrs.)—Vaudeville and photoplays.

ARK and GRAND, photoplays only.

NOTES.

PARKE, ROME AND FRANCIS, harmony singers, were a hit on the Colonial bill 10-12, getting from four to eight encores every performance.

HARRY HILL, manager of the Gus Hill "Mutt and Jeff" company which appeared at the Nelson recently, reports that his show has been breaking records wherever they have appeared. The company has a forty-four-week season booked, closing June 26, at Halifax, N. S.

THE GRAND, picture theatre, has been purchased by Messrs. Quivey & Bertha, of La Fayette, Ind. Following the holidays the house will be closed for several weeks, will be redecorated, a new front and extra seats installed and two new operating machines put in. Earl Rife, former manager, will quit the theatre business and will act as advertising manager for *The Pharos Reporter*.

Enid, Okla.—American (W. S. Billings, mgr.) "Paid in Full" Dec. 13, Lyceum Course 16, "Bringing Up Father" 24, "The Calling of Dan Matthews" 25.

MAJESTIC and ROYAL, pictures only.

ORPHEUM (Gentry Bros., mgrs.)—Vaudeville and pictures.

WONDERLAND (L. J. Hackworth, mgr.)—Pictures and vaudeville.

WIENS (Herman Wiens, mgr.)—Pictures and vaudeville.

W. F. CROUCHER was here 6, ahead of "Bought and Paid For," which was due 13.

GEO. EVANS "Honey Boy" Minstrels, billed for 13, at the American Theatre, canceled, owing to a change in route.

Lincoln, Neb. — Oliver (F. C. Zehrung, mgr.) San Carlo Grand Opera Co. Dec. 14-16, Y. M. C. A. Entertainment Course 17. "Fine Feathers" 18, 19, "Murt and Jeff" 25, 26, "The Blue Bird" Jan. 1.

ORPHEUM (L. M. Garman, mgr.)—Bill week of 14: Gertrude Coghlan and company, Frank North and company, George White, Three Beautiful Types, Walter "Rube" Dickinson, Libby and Barton, and Martin Van Bergen.

LYRIC (L. M. Garman, mgr.)—Bill week of 14: Siegel and Mathews, the Merciott Troupe, Jetter and Rogers, and Four Konerz Brothers.

Waco, Tex.—Auditorium (Peyton S. Ingraham, mgr.)—"Sins of the Father" Dec. 15, "The Winning of Barbara Worth" 19, "Damon and Pythias" (pictures) 25, 26; "Peg o' My Heart" 28, Raymond Hitchcock, in "The Beauty Shop," 29; "The Trail of the Lonesome Pine" 30, "Fine Feathers" Jan. 1.

MAJESTIC (Mr. Withers, mgr.)—Bessie Dainty and Players, in stock, enjoying excellent business.

CRYSTAL and ALAMO, moving pictures and vaudeville.

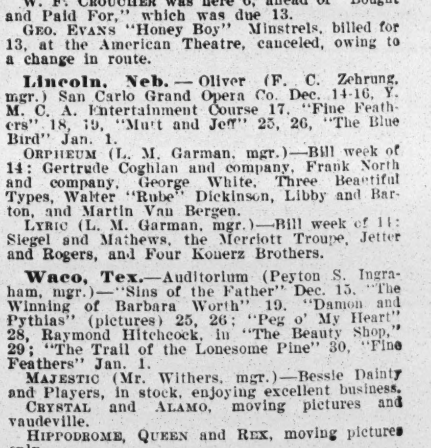
HIPPODROME, QUEEN and REX, moving pictures only.

Temple, Tex.—Temple (Geo. H. Walker, mgr.) "Peg o' My Heart" Dec. 26.

GEM (Engelbrecht & Korkames, mgrs.)—Motion pictures and orchestra.

CRESCENT (J. J. Hegman, mgr.)—Motion pictures and vaudeville.

J. J. HEGMAN, manager of the Crescent Theatre, has just closed a deal for the erection of a $15,000 building, which will be occupied by him, and will be one of the most modern motion picture playhouses in this State. He expects to occupy this building by Feb. 1.



IN MEMORIAM.
"He Ever Lives in Memory."
CARRIE LESLIE

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

HIS hat may be larger, but his head is just the same size. It is not up to the "Onion" to regulate the size and styles of headgear.

WILL tell you in an early issue of THE OLD RELIABLE whether it was a Merry Christmas or not. The way it looks now it is going to be one.

HELLO, San Antonio bunch. Would like to be with you.

C. A. NASH, secretary of of the North Dakota State Fair, is one of, if not the youngest, men in his line. One thing is certain, he is one fine boy, and a comer. He lives in the town of Fargo.

W. J. KEHOE.—The push wagons are new ones on us.

THERE are only forty-nine days in "The Days of '49." There are now sixty-one of them out or proposed. Where are the balance of the days coming from? Whenever a man puts over a new idea successfully they eat it up. The poor fellow with an untried idea has a hard time trying to put it over. The writer is in favor of trying out some of the new ideas. The carnival business needs some new ideas. Try 'em.

WELL, bunch, what do you think of the Christmas Number of THE NEW YORK CLIPPER? Ain't it the dandiest ever? THE OLD RELIABLE is for you. You are for it. Many, many thanks. Thanks. Thanks. For your support.

S. W BRUNDAGE.—How about that bill car in advance of the S. W. Brundage Carnival in 1915? It is a good idea. Do it and let us know about it. S. W. is a man of a few words and much action.

WALT MASON.—Write us something in your own style about the carnival.

NEXT season is going to be the best season ever enjoyed by carnivals of magnitude and merit. So say all. Look at the preparations the big fellows are making.

FRED P. SARGENT is whooping them up out San Diego way. Fred P.'s carnival experiences are serving him well in his present ventures. An acquaintance in the amusement business is a valuable asset. He enjoys a wide acquaintance among representative showmen.

CHICAGO is the carnival capital of America, with all due respects to claims made by other cities. The last grand rally in the Windy City is the proof.

SIMON KELLERMANN JR., the showman's friend and counselor, of Edwardsville, Ill., dropped into Chicago during the carnival and fair manager gathering and met many friends of former days. He was once with 'em. He is a mighty fine fellow. He is the clerk of Madison County Circuit Court at Edwardsville. Drop in and see him.

AL. F. GORMAN will be among the general agents next season. With one of the big ones His announcement appears in this issue.

CARNIVAL MANAGERS.—When in Chicago go to the North American Restaurant and see that new ice skating stunt there. It looks like it might be a big winner with carnivals. See what you think of it.

WHAT is an optimist? Al. F. Gorman says "Optimo" is a good cigar. Snuff.

YOU recollect when Ed. M. Burke, Steve A. Woods and H. L. Levett were agents for Nat Reiss' Southern Carnival. Oh, when they Wintered in Albeque.

THE SHOWMEN'S LEAGUE is a going, growing institution. Long will live The Showmen's League, regardless of the calamity howlers and pessimists, and—?

SAM N. HOLMAN AND FRANK PILBEAM, Merry Christmas. "What's didding" with you?

C. W. PARKER never loses his balance.

HARRY S. NOYES knows his business well and does it well. He is even all the time.

WARREN A. PATRICK would make a good man to line up carnival committees.

A CARNIVAL man said he had been dieting on greens for several days. When asked what kind of greens he replied, "Creme De Menthe." Now you tell one.

A. A. POWERS can and does talk well before committees. That's some accomplishment. He can do other things too—and does.

COMMITTEES recommend many things that are never done. Get the local carnival committees busy and keep them busy is the moral.

SOME showmen hotels are just like Vinton, Va. Not like Petersburg.

H. E. (PUNCH) WHEELER.—How is New Orleans? Punch, some say you are going with K. G. Barkoot next season. Now, that would be some real combination. Barkoot has a real carnival, and Wheeler is the hard-to-tie press agent of international fame. Speak, that we may know.

How could you call a yellow diamond anything but a carrot? Deep stuff.

G. A. (DOLLY) LYONS has been in Hot Springs, Ark., for some time, resting up after a strenuous and profitable season with Tom W. Allen. He made money. That's good. Dolly, going back with Tom W.? We think that is a good carnival. You know it. Regards to the folks. Be in Kansas City soon.

ED. L. HEINZ went to Indianapolis, Ind., from Chicago, after the fair managers' meeting. Rumor will not down that Ed. L. will be with the Wm. A. Miller Carnival, which is now, as we understand it, organizing in the Hoosier capital. Ed. L. is a manager and general agent of class and ability. Don't go with a circus.

JOHN P. MARTIN AND DOC ALLMANN, State fair managers? That's good. Seems that they could at least get one thing right.

ROCHESTER, MINN., is a good town for carnivals. So is Baton Rouge, La. In season, of course.

A. A. POWERS ably represented C. A. Wortham at the recent fair managers' meeting held in Chicago.

GENERAL AGENTS. — Study your railroad maps carefully this Winter. Don't ride the little cars to death next season like you have been doing in the past.

DELGARIAN & ZINNEY, as we understand it, will present their Garden of Allah next season as an independent carnival show. Others will follow in rapid succession. Who is going to get the dates?

JOE N. CALLIS says he is going to retire from the carnival business. Now, if there is anything that makes us laugh it's them words from Joe N. He won't. He has been in the game too long. Moral—Stick another season, anyway.

ED. CUMMINGS, formerly manager of the Wellington Hotel, Chicago, is now managing the Skirwin Hotel, in Oklahoma City, Okla. The big one in that State.

IT IS not what he said, but it is the way he said it that made the little soubrette leave the carnival musical comedy.

JAMES T. CLYDE.—We certainly would like to have you with us on the lots in 1915.

C. GUY DODSON is going to do a few things in the carnival business. Watch, you will see. C. Guy, let us have the news from Columbus, Ind.

R. L. LOHMAR will serve the Tom W. Allen Shows as general agent during the season coming next. Good man with a great money making organization. R. L., here is wishing. And it will be.

WONDER how many cars named Red Onion will be attached to carnival trains in 1915? Some few in 1914. Owners and managers, the "Onion" wishes to thank you most heartily for the compliment. Good work. All of us are working nicely together now. Let's keep it up.

BEN KARR.—We are told you have a great Winter quarters in Leavenworth, Kan. How is the farm? R. L. Lohmar says it is a great meal that is set on the table at Karr's farm. Ben, are all brethren welcome? Who said just "good-night." Back with Tom W. Allen, we suppose, in 1915? Yes? Send the news. Anyone that even intimates that Ben Karr does not know what a pit show is, is all wrong.

TOM W. ALLEN is figuring out some surprises. Tom W., we await your pleasure.

EARL ENOS.—Why the journey to Leavenworth so often? Earl, we are for you—but the loud colors? Get out of my office. Prearranged nothing. Say, old man, you might tell us some of the coming events for publication. We will appreciate. Thanks for the boosts given THE OLD RELIABLE.

WE HAVE located M. B. Westcott, Sidney Wire, Al. F. Gorman and W. G. Williams. My, how some people can switch. Thank heavens there is one man in the world left unharnessed.

SIDNEY WIRE.—We are for you. Where next season? Hope we do not lose you.

RUMORS are floating thick and fast in Chicago nowadays. You really just can't tell what is going to turn up. What will be the finish?

HERBERT A. KLINE is in and out of Chicago these days on business. Herbert A. is going to be among them very strong next season. You just watch.

MRS. HOMER V. JONES has been in Chicago for the past several weeks. She looks the picture of health.

SAY, what became of all that World at Home bunch that was going to San Diego and San Francisco after the close of the season? Some are in Chicago and some are in Davenport, Ia. You nev-er can tell.

AL. G. CAMPBELL may again have a water show with Allmann Bros. You can't tell. Al G. likes that "Days of '49" thing, too.

COME on, be a good fellow. You never can make good if you never find out who you are with and where you stand. Never let a man frighten you into something.

I. L. PEYSER.—You told us you were never going to be an agent again. I. L., what are you doing now? Best wishes to Mrs. Peyser. Merry Christmas, Happy New Year to you, your family, and hello to all the folks in Texas. Nat Reiss has something good.

THE Wellington Hotel, in Chicago, is not the same old place like it was when Ed. Cummings ran it. The boys are scattering for a while. It now looks like the New Morrison Hotel, in that city, will be the regular place for the tent showmen. At present they are stopping at the La Salle, Auditorium, Sherman, Bradley and several others. How things do change.

ALWAYS remember that there is a "Gimick" to nearly everything. It's simple.

MRS. FRANCIS FERARI. — We take great pleasure in welcoming you at the head of the carnival made famous by your late husband. The name Col. Francis Ferari will live forever in the memory of showmen. Mrs. Ferari, may you and your associates prosper in all your undertakings, is the wish of everyone in the carnival business.

"PARSON" JOE DURNING.—What are you doing that keeps you so quiet? Acting up this Winter, "Parson Joe"? Send it in.

H. H. TIPPS.—Hope you have a royal time next season. Never mind Bunkie, La., or any of those "spots." Open up in a regular place. Going to be a great year in 1915. Send along the dope.

PLEASE remember this. When you are right you can go ahead without fearing or waiting for anybody. Get right. No reason for being wrong.

CON T. KENNEDY claims that because a man gets a hot water bottle that that is no sign he has cold feet. Remember the night. Put it on.

FRANK L. ALBERT is still for the tent showmen. Wonder when he is coming back? He is in Chicago in another line now—but he never fails to attend a Showmen's League meeting. That proves he is still for, if not with the showmen exactly.

PERCY TYRELL.—It pleases all the showmen to know that the Gunter Hotel, in San Antonio, is still for the showmen. Some went away, but came back—didn't they? Yes. Might add, and glad to get back.

DICK COLLINS is the general press agent in charge of the Inter-State press service, with offices in Chicago. Dick is some writer and placer. He put over some of the greatest dope you ever read for Rice & Reiss' "Days of '49" when they showed in Kankakee and Chicago Heights, Ill. He is there forty-one ways, and then some. Carnival managers, right now is the time to get busy with some of your publicity for next season.

WHAT kind of paper are you going to post on the boards next season for your carnival. Why not get some extra special stands that are up-to-date. The kind that will make 'em stop, look and read. Not the kind that every man, woman and child has seen for the past sixty years. That's not the kind of paper for a modern, model carnival. Now, remember this. Get on the paper job right away—now.

J. L. DENT, secretary of the Kentucky State Fair, says make no mistake my office is in the Paul Jones Building in Louisville, Ky. J. L. and Harry Dore were very busy together during the recent fair meetings in Chicago. The Kentucky State Fair is one of the few good ones for carnival shows.

HARRY DORE, of the famous Rice & Dore Water Carnival, has some mighty good ideas about how shows should be run to make money.

LOUIS J. BERGER, the hustling and efficient little general agent, recently closed a season of ninety-one weeks handling the advance for W. T. Harrington's Great Southern Shows. Louis J. is small in stature but big in ability. He is now resting in Chicago, where he expects to remain for some weeks. During the resting period he is looking over some good offers made for his services during 1915. Who gets him will be duly announced in the columns of THE OLD RELIABLE in due time.

ED. A. EVANS won a pair of green socks at a drawing held at the North American Cabaret, in Chicago, the night after the closing of the fair managers' meeting. Ed. A. was tickled very much. Among those who joined in the laughter were: Sam Reich, A. A. Powers, H. A. Biedy, Con T. Kennedy, Felece Bernardi, Nat Reiss, Warren A. Patrick and the "Onion." You should have seen what Con T. Kennedy won. The bunch cried right out loud: "Put 'em on!" Make a bet he don't wear one.

WALTER STANTON, of Giant Rooster fame, was one of the boys during the fair managers' sessions in Chicago. Walter always plays a successful season with his novelties. Say, he says you ought to see the trained roosters. No, not the Houston Red Roosters.

AIN'T no such thing as a two-car carnival. Now behave If you are going to start something, start something else. Think it over a couple of times, you will get it.

TOM NORTH.—Merry Christmas. Tom, you might let people know how and where you be.

MILT S. MOONEY
FAMOUS
TRIPLET ELECTRICAL TANDEM
Now Booking the Famous Act Season 1915
THE GREATEST AND MOST SENSATIONAL ELECTRICAL EXHIBITION IN THE WORLD
For FAIRS, HORSE SHOWS and FREE ATTRACTIONS
WRITE FOR PARTICULARS MILT. S. MOONEY, Manager, Box 181, San Antonio, Texas.

C. W. PARKER'S ranch of wooden horses in Leavenworth, Kan., is the only one of its kind in the world. You understand—don't chu?

JOE BAUMANN was Steve Jhasez, the magician's, assistant at the fair managers' banquet at the Auditorium Hotel. Joe proved himself a good comedy assistant. Nothing strained about his work. It was good for hearty laughter. He did not know he could do it. Ben Rosenthal was a good general announcer, but Sam J. Levey was a very clumsy property man. He fell all over everything. During the action of the Okura Japs' act Sam J. was many times taken for a clown. It was a great night. Neva wil foget it.

INDEPENDENT promoters of ability and reliability will find the year 1915 a good one for them if they desire to get busy. What du yu think? Say it.

TOM CANFIELD, of the Minnesota State Fair.—The boys want to know how you like girls with green wigs. Some novelty act Iva More and Sylvia Luby, "The Jolly Cabaret Girls," have.

FRED B. (HAPPY) HOLMES wired a friend of his in Chicago from Hot Springs, Ark., that he was very ill at that place. Happy was sent home to Hot Springs from Beaumont, Tex., recently, a very sick man. He has been in the game a long time. Do your duty, fellows. He never turned anyone down in his life. Address Fred B. (Happy) Holmes, care Maurice's Bath House, Hot Springs, Ark. The "Springs" are not what they were once. You know that.

WHERE were you born?—Felece Bernardi, Cardiff, Wales; J. Frank Longbottom, Philadelphia, Pa.; H. G. Mellville, New York, N. Y.; Fred Beckman, Oskaloosa, Ia.; Harry W. Wright, Louisville, Ky. How did they all get together in one party at the Wellington Hotel one day last week? Answer if you can.

Now is the time of the year when there is more "bulling" than business. You know it. It should not be. Why not play the game on the square. If you can't do a thing why make any false promises?

LON B. WILLIAMS says Ziegfeld's "Follies of 1915" would make a great carnival show. We agree with Lon B. absotively.

Carnival People, Show Folks in General and Friends.
Greeting and a Word of Appreciation for Your Support and Kind Words. Merry Christmas, Happy New Year and a Prosperous 1915. To All, Every One. May We Continue to Be Friends.
CARNIVAL CONVERSATION has been appearing in the NEW YORK CLIPPER since October 11, 1913. With this the CHRISTMAS NUMBER it marks the sixty-third week. The connection with the OLD RELIABLE has been continuous, pleasant and profitable. All of which was made possible by your loyal support and patronage. I want to thank each and every one of you. Without you nothing could have been accomplished. You have responded nobly to every request. You have been charitable to all of my shortcomings. I want to thank you again. The column is yours. Enter. RED ONION.

SETH CABELL HALSEY.—Where are you?

R. L. LOHMAR, Earl Enos and Joe J. Conley.—What about the carnival on the boats and barges in the Mississippi and some other rivers next season? Oh, we heard about it, and it is not a bad idea. Do it.

JAMES M. KNIGHT is going to be a riding device king some day. Keep your optics on that hustling boy from Florida.

W. K. DAVISON and family are Wintering in Davenport, Ia. At the Dan McGugin hostlery. Good.

JOHN P. MARTIN is due in New York Christmas week. He will make his headquarters in that city at the new Victoria Hotel, in the shadow of Longacre Square. That hotel is getting to be some headquarters for carnival and other show folks.

WHEN in New York call at THE NEW YORK CLIPPER office. You have always been welcome there. Do the same thing when in Chicago. THE NEW YORK CLIPPER does not change its policy every time it gets a new subscriber. Get that right.

HOW did you happen to start in the carnival business? Let's hear from all of you and how you happened to be in. Glad you are with us.

J. S. BIGLAY, for the past three seasons with Rice & Dore, is now in Chicago for the Winter. George Rich, special agent for the same firm last season, is also in the same city for the Winter.

EARL TRIPPS is in Chicago for the Winter. He will get it. The Winter is there now.

K. E. NEIMY.—Where are you?

W. T. HARRINGTON.—Where does the Great Southern Winter? Sum nuz.

THE real big men say, "The Showmen's League cannot—will not die." Its purpose is too far-reaching and important.

STEVE A. WOODS.—Howdy, Merry Christmas.

DID you ever drop into the Western bureau of the NEW YORK CLIPPER. Do so at your first opportunity. Always welcome.

A LUNCHEON was given in the Indian room of the Wellington, on Saturday, Dec. 5, at one P.

Rheumatic Fever
Surrenders to Anti-Kamnia Tablets
In the treatment of Rheumatic Fever many physicians employ purgatives, but Dr. M. P. Creed thinks that a mild laxative is better. When the patient is bilious he gives calomel in small doses, one-fifth of a grain every hour until a grain has been taken. Then after four hours he gives the patient a half ounce of citrate of magnesia, with syrup of lemon to disguise the taste, or he keeps the bowels open with the mild laxative "Actoids." The diet should be light, and all animal food should be excluded as far as possible from the dietary. For the pain and fever he has found nothing equal to Anti-Kamnia Tablets, giving two tablets every 2 to 3 hours as required. These tablets may be obtained from all druggists in any quantity desired. Ask for A-K Tablets. Unexcelled for Headaches, Neuralgias, and All Pain.

A. B. Miller's Greater Shows
WANTS FOR SEASON 1915
Opening in Moberly, Missouri, Early in April
SHOWS and CONCESSIONS
PEOPLE IN ALL BRANCHES OF THE CARNIVAL BUSINESS
To capable Managers I will furnish Complete Outfits, with new, elaborate Fronts. Especially Want Big Feature Wild West, or Trained Wild Animal Show. Will Book a First Class Jumping House Swing, Ell Ferris Wheel and Ocean Wave. Prefer those having their own wagons.
ALSO WANT CONCESSIONS OF ALL KINDS
Will sell exclusive on all Concessions. Note Mr. Concession Man. Every Concession with me last Season. Worked every day. Privilege Car to Lease to Responsible Party. Want now—First Class Wagon Maker and Blacksmith. Prefer one who can shoe horses. Work the year around, for the right man. SPECIAL NOTICE—This is the Most Complete Thirty Car Show in America. Carring our own Electric Light Plants. All our own Baggage Stock. And give Street Parades daily.
Address A. B. MILLER, Gen. Mgr., Box 137, MOBERLY, MISSOURI.

A REPUTATION NEVER EXCELLED
THE
KENNEDY SHOWS
CHRISTMAS GREETINGS
CON. T. KENNEDY - General Manager

A MERRY XMAS and A HAPPY NEW YEAR
F. H. Kressmann
TREASURER
WORLD AT HOME SHOWS
1915

MERRY CHRISTMAS
WESTCOTT SHOWS
M. B. WESTCOTT

CHRISTMAS GREETINGS TO ALL FROM
The Col. Francis Ferari Shows United
MRS. EMMA FERARI, Sole Owner
W. L. (Bill) WYATT, Gen. Mgr. GEO. H. COLEMAN, Gen. Agt.
General Offices: 156 W. 84th St., New York.

MERRY CHRISTMAS
HARRY W. WRIGHT
Wellington Hotel
CHICAGO, ILL.

CORINNE WILSON
MRS. HARRY W. WRIGHT
Still Singing to Beat the Band
WELLINGTON HOTEL, - - CHICAGO, ILL.

Christmas Greetings

To All Our Friends

Nat Reiss

AND

Billy Rice

M. The object was to investigate the war tax, as applied to carnivals. This is the first meeting of showmen, that we now of, where anything of benefit to all was discussed. Those present were: U. J. Herman, manager Court Theatre; Con T. Kennedy, Con T. Kennedy Shows; Harry S. Noyes, Great Patterson Shows; E. G. Talbott, World at Home; A. H. Barkley, Con T. Kennedy Shows; Harry W. Wright, representing C. W. Parker; A. A. Powers, Frank L. Albert and William Judkins Hewitt. Committee on investigation was appointed consisting of U. J. Herman and Frank L. Albert. Something will be accomplished. Look for the news.

GEORGE F. DORMAN writes, that since the closing of the season of the Solomon & Dorman Liberty Shows that their press agent has adopted the "watching and waiting" policy—but in the near future the world shall know through the columns of THE OLD RELIABLE, their plans for 1915. George F., many thanks for the words.

SPEAKING of animals shows, do not forget that Chris. M. Smith has one of the very best in the carnival business.

UNNATURAL habits are diseases.

MANY exclusive news items and features will appear in THE NEW YORK CLIPPER. THE NEW YORK CLIPPER is the showmen's paper. It thanks you for your support and recognition.

HARRY J. FREEMAN.—Merry Christmas.

I. L. PEYSER.—See next week's issue.

C. C. CORNEAL.—Will answer soon.

O. M. HUNT is at his home in North Branch, Mich.

O. H. TYREE.—Look for a letter next week.

JAMES PATTERSON. — John Backman Animal Shows some formidable combination.

H. C. WILBUR.—Thanks.

SIDNEY WIRE.—Merry Christmas.

AL. C. BROWN.—How is everything? Merry Christmas.

W. K. HAVIS.—Merry Christmas and a pleasant Pacific Coast tour.

SPIKE WAGNER, general agent for the Al. G. Brown Great International Shows, arrived in Chicago, Friday, Dec. 11.

CHARLES DE KREKO has been in Chicago for the past three weeks, meeting friends of former years.

DELGARIAN & ZINNEY opened the Premier Theatre on State Street, Chicago, Saturday, Dec. 12, to excellent patronage. The program consisted of five reels of moving pictures and a program of Oriental novelties, presented by fifteen Oriental specialty artists, presenting the harem song, marriage ceremony, Hindoo basket mystery, Whirling Dervishers, Oriental dancing girls, gun spinning sword fight and Gully Gully Mike Oriental magic. Chas. De Kreko is the stage announcer. An Oriental orchestra furnishes the music. Taken altogether it is a most enjoyable performance. J. B. Warren is the general director of the enterprise, in connection with Delgarian and Zinney. J. Frank Longbottom is the house manager. It looks good for a long run. Mrs. Walter Baxter is chief cashier.

How many "bucks" will you have the day after Christmas? Let us know.

A. A. POWERS stepped out of Chicago last week on a business trip.

"THE SLIPPERY GULCH; OR, THE DAYS OF '49," as out on at the Houston Deep Water Jubilee, was made up as follows: On each side of the street there were erected houses made of boards and scenery, with such buildings and attractions as follows: Mike's Variety Hall, Hogg Circus, Alkali Ike's Hotel and Saloon, Mose Cohen's Mammoth Emporium (Country Store), Calamity Jane's Dance Hall, Wild Bill's Dance Hall, Slippery Gulch Bar and Restaurant, Callaboose (Kangaroo Kourt). The Bank of Slippery Gulch had a capital of 50000000000000000 "bucks," and then some. This bank had a branch at the other end of the street. The Indian Village gave it a good Western tinge. The gaming devices in Wild Bill's Hall were of every kind, all out of date now. They had signs on them telling from what famous hall of the past they came. The architecture was typical of the kind in vogue in a Far Western mining camp in the days of '49. Everything was out of date but the idea. The street fair was on every night. The wheels, ball games and other concessions did a rushing business. You talk about society dances, you should have seen how they did them in Calamity Jane's Dance Hall. Talk about ragging—Zowieeee. A Houston paper, in the headlines, tells the story like this: "Hundreds tried their luck gambling in Slippery Gulch. 'Days of '49' were recalled, and the sound of the six-shooter was the usual thing. Thousands of 'bucks' won and lost."

ON SATURDAY, Nov. 10, a committee composed of the following: Manning B. Pletz, Chas. G. Kilpatrick, M. M. Klass, George C. Johnson and Jake Davis, representing the C. A. Wortham Shows and visiting showmen, placed flowers on the grave of Chas. Abrahams, whose remains lie at rest in the Orthodox Jewish Cemetery, Houston, Tex.

THE Big Four Amusement Co., under the management of Cummings & Burkhardt, have been touring the Carolinas with the following attractions: Motordrome, Wild West, Jesse James Show, Den of Death, Carry-us-all, and some fifteen concessions. They are headed for Florida. Silensenburg, Stanley and Carl Nelson are among the concessionaires. They report fair business in Benson and Mullins, S. C. They all send their regards through THE OLD RELIABLE.

J. H. JOHNSON will not, for the present, take out the Nomia Musical Comedy to play theatres, owing to present conditions. We do know, too, that his 1915 Nomia Show, playing carnivals, will make them all give a look. Maybe two looks and some comment. That always is a real carnival show.

HAVE you been reading Old Doctor Bullywax? If not, do so. Warren A. Patrick and the Doctor are great friends. Very intimate, we might add.

SOME of them in Davenport, Ia., are: Dan McGugin, Wm. (Ike) Koester, W. C. Huggins, W. K. Davison, Mrs. W. K. Davison, Chas. Burkell, Mrs. Chas. Burkell, Omar Sami, Mrs. Omar Sami and some others, too. Get 'em all soon.

OMAR SAMI is very busy in Davenport, Ia., getting some shows framed up. We expect the announcement shortly, about the new show.

W. C. HUGGINS likes Davenport, Ia., very much since he got a typewriter. A machine.

F. H. KERSMANN, treasurer of the World at Home, recently returned from Cedar Rapids, Ia. He may now be found at his desk in the World at Home office, Chicago.

A CLIPPING from a Des Moines, Ia., paper reads as follows: "Want Ad. In Des Moines Causes Row In Nevada." Notice in *Register and Leader* proves to be simple "carnival English." A want ad in *The Register and Leader* and *Evening Tribune* was the cause of a vigilance committee visiting Mayor Hall, of Nevada, according to *The Nevada Journal*. The advertisement was placed by O. F. Hiser, secretary of the Moose Day Celebration in that city. It read as follows: "Attractions, Moose Day, Nevada, Ia., Oct. 7: Grease, Slum and Novelty Amusements, Joints, Corn, Readers, $4.00. O. F. Heiser, Secretary."

The vigilance committee of the Nevada Admen's Club immediately called Mayor Hall's attention to the ad. They interpreted it to mean Nevada would be "wide open" for this day. The mayor sent for Mr. Heiser. The latter gave the following interpretation to the ad.: "Grease means eating stand, juice, soft drinks; slum, flash stand, such as cheap jewelry, etc., novelty amusements, merry-go-round, Ferris wheel, etc.; joints, general run of stands; readers, city license. It is understood that these terms are used by people who are in the concession business." Take it as you like. The writer has for a long time made an effort to purify the vernacular of the business. What will you do to help?

L. C. KELLEY is back in Chicago for the Winter. LET'S spread good cheer. Begone dull care.

JACK REILLY has been resting up in Chicago for a few days after closing an engagement ahead of a hall show. He was one of the special agents in advance of the Rice & Dore Water Carnival last season. Jack left Chicago Monday, Dec. 14, in advance of Panhandle Pete, a musical show, under the direction of Jones & Crane, the Windy City producers.

NEW YORK CLIPPER representatives and agents who were with the carnivals and tent shows during the season of 1914.—Red Onion wants to hear from you. Drop him a line. Tell him about your movements. Send in anything about yourself and friends that will be newsy or interesting to NEW YORK CLIPPER readers. Glad you are with it. How do you like the Christmas Number? Would like your opinion on things in general. Do it right now.

ACCORDING to the picture, St. Petersburg, Fla., is not a slow place when it comes to giving parades. Parades are good for carnivals and celebrations.

C. B. TURNER.—You have had a grand time in Chicago during the fair managers' meeting. "Buck," why not make it during the next doings? Never mind the cold weather, it is fine for all. Told them all you sent word. C. B. (Buck) Turner is Wintering at his home in St. Petersburg, Fla. He goes into Tampa once in a while to visit the boys. He saw the Johnny J. Jones Carnival there recently. Buck going back with Johnny J.? If not, who are you going to be general agent for, starting soon? Give it out. Thanks for the good words for THE OLD RELIABLE. The Showmen's League is doing fine.

W. L. WYATT.—Hello, back. Merry Christmas.

VIOLA WAGNER, the concessionaire, of much popularity, arrived in Chicago, Friday, Dec. 11, for a short stay. She closed her season in Beaumont, Tex., when the fair there was over, and went to her home, Abilene, Kan., her old home, to see the folks for a few days, then to Kansas City, Mo., and thence to the Windy City. Viola Wagner has many friends in the carnival business who are interested in her movements. Where next season, when it opens, Viola?

C. W. FINNEY, of circus fame, is now at his home in Anderson, Ind., for the frosty months. He wishes to send his greetings to all of his circus and carnival friends through the columns of THE NEW YORK CLIPPER. C. W.—Many thanks for the good words and invitation. Everybody who is anybody, is for THE OLD RELIABLE.

DR. L. C. BARNETT writes from a point in West Virginia that he is still with the Nature's Remedy Company, making his seventh month, and that things look good for the future. He is well and prosperous. Will be with the same company all Winter. The doctor expects to be at one of the Pacific Coast expositions next Spring. He is proficient, and will no doubt find his services much in demand. He wants to let everyone know he can be reached at any time by addressing him care THE NEW YORK CLIPPER.

A. B. MILLER is comfortably quartered for the Winter in Mobely, Mo. The writer recently called on him at that place. He is actively engaged perfecting plans for his 1915 carnival, which will be better and different in every way. His announcement appears in the advertising columns of this issue. The A. B. Miller Shows are billed as the greatest show of its kind on earth and America's magic traveling city of marvels. It is good. A. B. left Mobely last week to attend to some business matters in Kansas City, Mo., from which point he goes to Chicago, at which place he is due to arrive Sunday, Dec. 20. Watch for him. He is a comer.

ADVERTISE in THE NEW YORK CLIPPER. It is fair. It circulates. One rate prevails at all times, to all alike.

WHEN you are with a carnival be for it as well as with it. Do not say one thing and mean another. That is hypocrasy. We do not care for them.

THOS. J. HURD is still on the same old job with the K. G. Barkoot Shows, as general announcer, a position he has held for many long seasons. He also manages the Centaur Horse Show. Business in the Crescent City is fair according to reports. Thomas J. has opened a musical comedy at Vic Peres's No Name Theatre, in New Orleans, La. A long run is planned, with a change of bill weekly. Business being great up-to-date. The present bill of the musical comedy is called "The Rat Inspector," with the following cast: Bootsey Hurd and Eody Hurd (Hurd Sisters), in the Russian Cossack war dance; Geno Bowers, black face comedian; Bert La Dell, Dutch comedian; Chuck Conners, Irish and Jew comedian, and Harry Watkins, monologue and straights. The chorus: Lewis Sisters, Anna Reese, Berth Bowers, Pearl Lewis, Adline Howe and Florine Moore. We may expect great things in the future from the Hurd Sisters' talent, and hard work is their *forte*. Thomas J. Hurd wishes to convey his best wishes to all his friends through the columns of THE NEW YORK CLIPPER. Merry Christmas and Happy New Year is Red Onion's greeting to all members and others of the K. G. Barkoot Shows.

CHEER UP, next season is coming. Get ready for it. Prepare well and carefully. The Winter months are the times to get things ready, not a week before you are ready to open, like so many do.

ED. R. HUTCHISON writes from Elmira, N. Y., that he is home and all ready to go out again. You cannot make a live man stay idle. Ed. R. is a live one. *The Elmira-Star Gazette*, of Wednesday, Dec. 2, prints a very lenghtly welcome to the Hutchisons, and made very favorable mention of THE NEW YORK CLIPPER in that connection. THE OLD RELIABLE is quoted because it can be depended upon That's a good reason.

ARTHUR P. FIFIELD writes from his home in Chicago: "I am a constant reader of THE CLIPPER. Notice the request for a model carnival. As I am a carnival man myself I thought I would make up a list of what I think would be an ideal organization." It is as follows: Williams' Mamie Show, Backenstoe's Masseppa horse show, Delgarian & Zinney's Garden of Allah, Sibley's Water Show, California Frank's Wild West, Kempf's Model City, Kline's Princess Victoria Midget Show, Sibley's Superb Pit Show, Wortham's Hippodrome, Kilpatrick's Crystal Maze, Ferari's Animal Show, Parker's Carry-us-all, Sullivan's Big Ell Wheel, and Coghland's Auto Motordrome. Say, bunch, what do you think, and what kind of a carnival would you frame up, and what attraction would you choose? Let's hear from all of you.

HAVE you ever seen C. W. Parker's "Blow Card" at his factory in Leavenworth?

IF YOU have a show, or are going to build one, kindly send in the dope about it for publication. Look at the list in this and subsequent issues and see if you are in. If not, let us know about it. Your help will be appreciated.

FRANK KAUFMAN is back in America from China and other places. He is now in Los Angeles, Cal. The California Carnival will be one of them again in 1915.

WONDERLAND PARK, Ocean Beach, San Diego, Cal., is said to have been a $275,000 investment.

CALIFORNIA invites the world. Are you going?

R. F. TREVELLIC was a recent visitor to San Francisco.

FRANK G. AND MRS. WALLICK—Merry Christmas and Happy New Year is the wish of all of your friends in the carnival world. You have many, too.

INDEED, that is some bunch in San Antonio. Merry Christmas, fellows. Don't forget your old friend, the "Onion." He never forgets you. You know it. What do you think of the Christmas Number of THE NEW YORK CLIPPER? You helped to make it. C. A. Wortham, John A. Pollit, John Wortham, J. C. McCaffrey, Charles G. Kilpatrick, C. C. Corneal, Charles M. Nigro, Barney Pratt, Plain Dave Morris, George W. Fairley, J. H. Harvey, M. M. Klass, Charles E. Jameson, W. B. Phillips, Fred Pletz, Harry Hofer, Steve A. Woods, and all the rest of them, how do you do again? A Merry Christmas.

PERCY TYRELL.—Some of your friends in Chicago asked for you. You have many there. Percy. Merry Christmas and a Happy, Happy New Year. You are a real fellow. Keep up the good work for the showmen.

L. C. BECKWITH is touring Texas as agent for Nat Narder's Shows.

FEED the world and there will be no crime. Hunger is a crime committed either by an individual or a government.

DON C. STEVENSON is going to put Laredo, Tex., on the map by Wintering there with his Southern Amusement Company. He was scheduled to close in Corpus Christi, Tex., Saturday, Dec. 12, and ship direct there. Don C. plays the big George Washington Celebration that is held annually in the border city in February. Some of the members were to go to San Antonio and others to Laredo and other companies. Good luck, Don C., we are for you.

H. B. DANVILLE had fair business, according to all reports, in Corpus Christi, Tex., with his "Days of '49."

JOHNNY J. JONES.—Who is going to be your general agent in 1915? Most of the managers have announced their men. Now, you let us hear from you. Johnny J. Jones seems to now be the exclusive carnival king of Florida.

WHO is going to play Key West, and when? Christmas and New Year's week we will. Guess.

M. M. KLASS plans to spend most of the Winter in San Diego, Cal.

FRED KLASS was in Chicago recently. He closed a very successful season with Bennie Krause's Carnival when they closed for the season.

CHRIS M. SMITH.—Merry Christmas.

GEORGE W. WESTERMAN—Merry Christmas.

W. E. SULLIVAN.—Hope your health has fully returned.

O. A. MCLANE, last season treasurer of the M. B. Westcott Shows, expects to remain in Chicago for several weeks yet. O. A. is looking toward the moving picture field.

GEORGE H. COLEMAN is one of the live ones in Chicago now. He is a live one anywhere. George H. is due to leave Chicago Jan. 15, for New York, to take up his duties as general agent for the Col. Francis Ferari Shows. Mrs. Ferari has selected some staff. W. L. Wyatt is one of them. All know W. L.'s ability as a manager. Here's hoping.

M. B. WESTCOTT is making his Chicago headquarters at an office in the Grilly Building. You quite often hear the bunch saying "Westcott's Winter quarters." You got it.

DID you ever see a man make a cartoon with a typewriter?

FRED S. KEMPF.—Are you going to build that working model of the Panama-Pacific Exposition this Winter? It will make a great show. You are the man to do it. So, Fred S., do it.

BUD MENZEL, of the F. M. Barnes' Agency, is one of the busy men in and out of Chicago.

"BEN ROSENTHAL." One of the booking kings.

FRANK C. HAFLEY (California Frank) is figuring on a new show for next season—but he won't tell what it is. We expect to know soon. He and his charming wife, professionally known as Mamie Francis, are making Chicago their headquarters for the Winter.

"THE LAYS OF '49" is going to be a real big production in 1915. Ask A. A. Powers. He knows.

ED. L. HEINZ threatens to Winter in Hannibal Mo. Ed. L. is out now stirring up something for next season. We may expect a surprise. Watch.

W. J. ALLMANN is no doubt going to have a "Days of '49" next season along very elaborate lines.

WHEN "The Days of '49" was started, something was started. You bet.

W. G. WILLIAMS, last season with California Frank's Wild West, is a very busy man now in Chicago. He can be seen any day with a long pencil, sober face and some paper in his hand. What does it all mean?

TOM W. ALLEN won't tell. It looks like a surprise.

ARE you next to the new style auto-motordrome that is going to make its appearance in 1915. The first builder of motordromes is going to do the real big thing.

HERBERT A. KLINE won't tell. He is going to do something. See his card in this issue.

THIS Christmas Number of THE NEW YORK CLIPPER will long be remembered. Keep your eye on THE OLD RELIABLE. It does things, and does them right.

AFTER the holidays many will start for the expositions in California. Which is which. As soon as you decide let the Onion know. Thanks.

NEARLY all the general agents know where they are to be in 1915. Boys, hope you get placed soon.

MANAGERS.—If you want to win with a big train you must get all that is coming to you from the caboose to the engine. Give it a thought.

W. T. HARRINGTON.—Where are the Great Southern Shows Wintering. We understand you closed your season in Natchez Miss., Saturday, Dec. 5. W. T., let's have it correct.

THE carnival managers are beginning to get together for the good of the common cause. No longer is there that old time "I don't need any help" in evidence. Surely, but slowly, things are beginning to right themselves. Keep up the good work, men.

WHEN in either New York or Chicago drop into THE NEW YORK CLIPPER offices. Welcome at all times. THE NEW YORK CLIPPER has a representative in every city and town of importance in the United States and Canada. Ask for him.

WALTER F. STANLEY is back in Kansas City, and he won't tell. Wonder which is what.

AMONG those in Lancaster, Mo., are: W. J. Allmann, Mrs. W. J. Allmann, Thomas West, Mrs. Thomas West and Bill Allmann. Keep your eye on that town. W. P. Hall lives there.

JAMES T. CLYDE always makes it pleasant for showmen and others who visit him at Midway Gardens, Chicago. It is a novel resort.

MANAGERS.—When you are banqueting just give a thought some time to the workingmen.

THE carnival is here to stay. Pessimists and calamity howlers, cease. Get busy and you won't have time to knock.

GEORGE H. COLEMAN is an optimist. That is a good thing to be. Cheer up. Half of one's troubles are imaginary.

K. G. BARKOOT AND JOHNNY J. JONES were asked for at the fair managers' meeting in Chicago.

W. J. ALLMANN AND JOHN P. MARTIN visited Rice & Reiss' "Days of '49" during the Chicago Heights engagement. They reported everything lovely.

W. H. RICE'S permanent address is Friars Club, New York. Watch Rice & Dore in 1915. That water circus especially.

JAMES PATTERSON is a very busy man at his home and Winter quarters in Paola, Kan.

MANY fairs are being improved and enlarged for the 1915 events. What do you make out of that? Looks like good times ahead.

SOME carnival managers do not stand well at some fairs. Get yourself righted before next season, men. Straighten out those little petty differences. It's not good business to continually keep up a wrangle with men whom you expect business from. Get right, he said.

HARRY S. NOYES likes Chicago as a place to Winter. You will find him there until it is time to take the road in 1915.

JOE J. CONLEY is in Leavenworth, Kan., busy on a new feature for the Tom W. Allen Shows for the coming season. He has opened a shop and workroom on Cherokee Street, and is making preliminary arrangemants for the big thing. Wonder what it is? Must be something out of the very ordinary, as much secret surrounds his movements.

BARNEY R. PARKER.—Let's have some news from you. Barney R. will spend most of the Winter in Leavenworth, Kan. He has an office there.

STOP hollering about hard times and hard luck. Go to work.

THE NEW YORK CLIPPER prints the news first. Observe and you will find this assertion to be true. THE NEW YORK CLIPPER has but one rate for advertising, and that rate prevails in and applies to all lines of the professoin of entertainment. Get it before the next sting.

CON T. KENNEDY is fast acquiring the title of carnival traveler extraordinary. He is making complete tours over the continent, studying conditions as pertains to amusements. His views and observations, when completed, should make interesting and valuable reading. You know where to get it.

DURING the Houston deep water jubilee there were many smokers and after-hour sessions. One of the most enjoyable ones was held on Thursday night, Nov. 12. Those present were: G. W. Fairley, Con T. Kennedy, C. A. Wortham, W. A. Snake King, Smith Turner, W. K. Havis, George Pendarvis, D. O. McDaniel, Manning B. Pletz, Chas. Feinberg, Frank J. Noethen, Sam Feinberg, Ambrose Kennedy, A. H. Barkley, Doc Allmann, George T. McCarthy, A. D. Murray, A. H. Brown, Sam S. Solinsky, B. O. Mont, M. M. Solinsky, Wm. Judkins Hewitt, E. H. Doremus and Doc Besser. Con T. Kennedy gave a nice little talk about "Good Fellowship and the Get Together Spirit among Showmen." It was loudly applauded. C. A. Wortham, Doc Allmann and Manning B. Pletz also spoke. Everyone said everything was all right. A most pleasant evening was spent. Now, where are they? Look all over the country. Merry Christmas, bunch.

HOUSTON, Tex., sets a part of the street off during the No-Tau-Oh for the exclusive use of the confetti throwers. It is called the Confetti Zone. People who want to dally with the little bits of paper are not allowed out of it while doing so. Other cities and towns that have celebrations should copy this ruling of the police of Houston. It would save a lot of money and trouble to showmen and others.

A. A. HATCHER has been making his home in Edmonton, Alberta, Can., for the past three years. He was a former partner of Harry Russell in the Russell-Hatcher Shows. A. A. has been out of the game several years. He jumped from Edmonton to Houston to attend the Deep Water Jubilee. He sends his regards to all friends through the columns of THE OLD RELIABLE.

SOME of the carnival bunch seen in Chicago last Saturday: Jack Reilly, Nat Reiss, Harry Wright, Dick Collins, R. L. Lohmar, Tom W. Allen, John P. Martin, Harry S. Noyes, Con T. Kennedy, A. A. Powers, H. Snyder, L. C. Kelly, Louis Berger, Spike Wagner, Felece Bernardi, Baba Delgarian, Mike Zinney, Chas. DeKreko, Herbert A. Kline, C. H. Armstroug, C. V. Blum, Wm. X. McCollin, Whitie Tate, Al. F. Goeman, M. B. Westcott, W. G. Williams, Chas. Baxter.

EVERYBODY thought Nat Reiss and Herbert A. Kline were going to do a stunt together next season. During the fair managers meeting Nat saw to it that everyone got one of the little Kline show cards. Good team work, anyway.

LESTER ROSE says when the wires are down, use the wireless like THE NEW YORK CLIPPER.

NAT REISS has left the Wellington Hotel and taken up his abode in the "Trenches," as he calls his home in the suburbs of Chicago. He is a great Nat.

WALTER RIDDLE is still the mainmost man behind the desk at the Wellington, welcoming the boys from afar.

MANAGERS.—When in Chicago drop into the North American restaurant and see that ice skating stunt there. It looks good for carnivals. See it.

SPECIAL NOTICE.—Get next week's NEW YORK CLIPPER. Don't miss it. There will be much that is newsy, useful and exclusive features. You cannot get it anywhere else. THE OLD RELIABLE is the carnival man's paper.

ED. A. EVANS' GREATER SHOWS.

BY H. A. BIEDY

The Ed. A. Evans Greater Shows closed their season of twenty-eight weeks very successfully. While Mr. Evans, owner and manager, has been in the show business for the past eighten years, this is his first season as an owner. He adopted for his motto "good, clean, moral shows," and lived up to it to the letter.

The outfit during the past season comprised twelve shows, a Parker three abreast swing, Ferris wheel and motordrome. Twelve cars were used to transport the paraphernalia.

The season opened in Independence, Kan., and made Kansas, Oklahoma, Missouri, Iowa, Wisconsin and Nebraska.

The shows are now in Winter quarters in Independence, Kan., where a commodious brick structure offers an abundance of storage and working space. A force of men are now at work making ready for the season of 1915.

Mr. Evans visited Chicago during the past week, and while there made several purchases of rolling stock and show paraphernalia to add to his equipment.

The Evans Shows have established a reputation as being high class and clean in every particular, and are welcomed back in every place they visited.

JEANETTE, PA., is to have a New Year's *fete* which, it is expected, will outrival anything of its kind ever attempted in that city.

TENT POLES and STAKES

CIRCUS SEATS. USED TENTS

Large Stock. Low Price. Send for List.

PEARL VAN, Northville, N. Y.

Carnivals.

CARNIVALS IN THE DAYS OF FRANK GASKILL.

BY HAROLD BUSHEA.

[*Editor's Note.—Harold Bushea is one of America's best known showmen. For twenty-five years he has played an important part in the circus, carnival and theatrical field. Last season he was traffic manager for the Sells-Floto-Buffalo Bill Shows.*]

It seems to be generally admitted that Frank Gaskill was the real founder of the carnival business. While there were other Midway shows and independent organizations, Gaskill was the man to pull the loose ends together, establish a policy and open a field, the development of which made himself and many others rich, and many more fortunes will be made from the same ground when the man arises who will realize, as Gaskill did, the need of new methods.

I made the statement once that the business was just the same as if there had never been a carnival; I will qualify that now by saying that it is better, that the opportunity is right here waiting for the Gaskill or the Fred Thompson, who, with "Skip" Dundy, established the park business when they built Luna Park, at Coney Island, and through the construction by Fred Ingersoll and others put a crimp in the carnival game in large cities.

I stood with Frank Gaskill on the famous Midway Plaisance at the Chicago World's Fair, and just as many others had before, speculated as to the possibilities of a migratory Midway. Gaskill thought deeply for some time and then said: "It would have to have in a small way just what it has here in a large way, some local backing, like our Alliance Free Fair. Whenever you can figure out a way to get the local backing along with it then your traveling Midway will be a success."

It took Gaskill five years to figure out a combination of the street fair, Elks and a Midway. When we opened in Chillicothe, O., the last week in May, 1899, we had ten weeks of Elks' street fairs booked. Later we completed our route, which might be of interest now. Opening at Chillicothe, we next played Newark, O.; Springfield, Zanesville, Dayton, Columbus, Middletown, Akron, Franklin, Pa.; Niagara Falls, N. Y.; Rochester, Saginaw, Mich.; Lansing, Durand, Pattle Creek, Akron, O., again; Parkersburg, W. Va.; Oakley Race Track, Cincinnati (which was so sad we tore down the middle of the second week and showed Middleboro Ky., on a guarantee); Knoxville, Tenn.; Atlanta, Ga., two weeks; Columbus, Ga., and closed at Savannah, Ga., with a two weeks' engagement. With the exception of Durand and Oakley every town was a big winner.

GASKILL LOCALIZED AFFAIRS.

Gaskill's idea was to localize everything as much as possible. When the contract was made with an Elks' Lodge the announcement was issued that the Elks would hold a street fair, and all the publicity was given to the exhibition feature, then a committee would be announced to secure Midway attractions, and from day to day the result of their work published, always giving out the impression that the lodge was doing all the work. The last big spread was on the streets of India, with the elephants, camels and Oriental people. Gaskill always pushed the local interest; he wanted society people in evidence, local spielers on the fronts of his shows. Everywhere we had bankers, merchants, doctors, lawyers, judges and the best business men in the community working, and in the country stores and Japanese gardens, society ladies acting as chaperones for the society buds.

Ten shows, two rides, a front gate, were the paid devices; a light grinding knife rack, cane rack, dodger, doll rack, soft drinks, eating stand, photo studio was about the limit of our concessions.

The first year we had a tin-type gallery only. It paid us ten dollars a week, rode the train, we hauled his stuff, and Gaskill and I both felt ashamed to take his money. We did not know anything about wheels, etc., and Frank did not want them; he always contended that the shows could not get the money with a lot of traps set to take away the revenue from the shows.

GASKILL'S FIRST SHOW.

Gaskill's first show was called the Canton Industrial Exposition, Fair and Carnival Co. I think, anyway, it was soon cut to the Canton Carnival Co., and opened in Chillicothe, O., the last week in May, 1899. The shows consisted of Woerle's animals, the Greater American Theatre, Oriental Show, Moorish Theatre, Japanese Theatre, Streets of India, Congress of National Dancing Girls and the Wild Man of Borneo. Achille Phillion, on his spiral tower, with his fireworks display for a finish, was the free act. The Japanese show had a six piece colored band, and the local committee always furnished one or more bands; all the fronts of the shows were flats fastened to frames built a week in advance, with the stages and bally-hoo stands, by the localities.

A. L. Levering, now one of Charles Frohman's London managers, was the first treasurer; Joe Conelly was the construction man, and some diplomat as well; the writer was the general agent, contractor and press agent; George Johnson, world famous as a talker even then; Paul Le Pointe, who has lived in Paris of late years directing Prince Akimoto's Japanese troupes; Sie Hassan Ben Ali, Prince Ishmael, Florence Sinnot, later a prominent musical comedy star; Walter Stanley, last year Con T. Kennedy's right hand man; Frank P. Hatch, Harry Edwards, Arthur L. Hill, now married to Mlle. Vallecita, and Millie de Leon, "The Girl in Blue," became famous with this show.

Fred Shields, now a prominent cigar manufacturer of Cleveland; Ma Campbell ("Calamity Jane") and her daughter Birdie, all started at Chillicothe that year. Later in the season Frank Blitz brought Mlle Christine to us; Kearney P. Speedy joined, and dear old Doc. Waddell came out at Akron and finished the season. Clint Worle, later Probate Judge at Hobart, Okla., had the animal show. There were many more who have since gained much fame, whose names I cannot recall after this lapse of fifteen years.

In the years that followed saw Tom Hurd, "Happy" Holmes, Will Clarke, who married Birdie Campbell; Etta Louise Blake, who has reached a high place in the vaudeville field, as well as with carnivals, with her "Miracle and Superba Shows;" "Bill" Rice, who never knows the meaning of the word "quit;" Captain Cardona, now located in Houston at the head of the Zoo; Harry Hardy, later manager for Paul Gilmore, and who at one time was married to Rose Melville, of "Sis Hopkins" fame. Harry was a fine chap, and when he died recently the profession as a whole was the loser. Charlie Cooke, who is now Al. G. Barnes' right hand man, was a chalker and poler as a boy; he later married Martha Florine, who is the principal woman trainer with Barnes. Al. Tinsch and his wife, Daisy, were married with the show, and are now located in Houston, Tex., raising a fine family. Jake Swarts is another who has settled in Houston. Fred Sargent is now occupying an important position at San Diego with the Panama-California Exposition.

William Hanna was superintendent for three seasons, and is now the constructing producer at the Little Theatre, in New York, and was for several years Mrs. Fiske's stage

MERRY MINSTREL CHRISTMAS

JOHNNY DOVE

SCOTCH MINSTREL

What you didn't see in New York I am now doing in Chicago; singing a Scotch Song and Dance in Kilts.
Answer: Booked for an indefinite engagement with "ZIEGFELD FOLLIES 1914"

manager. Splash and Spray, high divers, were among the performers. Splash met his death in Peoria from a live wire after completing his dive, and Spray died as Mrs. Harry Edwards two years ago.

Adhallah Ben Hamidi and his boys were fixtures for several years. The boys are now at the head of their own act, "The Six Adhallahs," and have an international reputation. Leon Marshall, the "Plantation King," trouped under our tops. Space, or rather the lack of space, compels me to curtail the roster, but I do love to dwell over the names and the recollections of those days.

The local auspices had much to do with our success. When we were in Columbus the first season we had judges, bankers, lawyers, doctors, merchants, etc., for spielers and ticket takers. Al. G. Field, Peter Sells, George Chennell and Ollie Evans were on the executive committee. In Akron the committee was composed of Elks, all of whom were either State, county or city officials. In Saginaw, Bill Rice was the chief adviser of a similar committee. In Dayton, Harry Ellsworth Feight was director general. In late years, under the name of Harry Ellsworth, he has become one of the most prominent of the lyceum lecturers, with his pictures of the Passion Play, taken at Oberammergau. Harry has secured a concession at the San Francisco Exposition. During our first season, after we had played Dayton, he was a frequent visitor to Gaskill, and I might add, most welcome at all times.

GASKILL'S PERSONALITY WINS.

Frank Gaskill's personality had much to do with his success. Nothing was too great for him to undertake. When he was running his store in Alliance he would frequently take an early morning train into Cleveland, buy a carload of fruit on the market, be back in Alliance and have it all sold to the local merchants before the fruit arrived. During the poultry season he had agents driving all over the county buying up the farmers' stock, bring it in, killed, and shipped to Cleveland and Pittsburgh by the carloads. When he went into the carnival business it was a business to him from which gain could be extracted, and he went at it big.

The night we were opening in Akron, the first season, Achille Phillion came to me and told me that the local business men had raised a fund for a big week in the Fall, that they had secured the opening meeting of the big political parties, and wanted him as free attraction on the street. I told him we needed him with the show, and the only way they could get him was to take all our show, which I did not think they would care to do so soon after we had played there. However, he insisted on my meeting the chairman of the committee, and I told Gaskill about it, in a laughing way, but Frank took it seriously and said: "Tell him we will furnish Phillion, a high diver, Hassen's Arabs, a high wire, big band, some fireworks and Ishmael, all for free acts; they furnish all advertising, build fronts, locate and our shows on the main street, pay us five thousand dollars cash, and we keep all the money the shows take in." It sounded absurd to me, but the next morning when I met the chairman his manner annoyed me, and I swelled up a little more than he did and started stringing him along as to what we had to offer and then named the price, and in the same breath asked the date he had in mind; he told me, and I shook my head and said I was afraid I could not make it; had a proposition out for the same week, couldn't they get the State Executive Committee to change the date of the opening of the campaign; to cut a long story short, we finally made a contract on the very terms Gaskill had indicated. I never would have had the courage to ask any such price, but Gaskill's personality was strong enough to make me go to it. When I turned in the contracts Gaskill merely nodded his head and said: "I knew you would get it."

GASKILL HAD TWO PARTNERS.

Frank Gaskill never had but two partners, viz.: P. J. Mundy, now living in retirement at Jacksonville, Fla., and Victor D. Leavitt, of late years associated with the late Francis Ferari, and now residing in New York. Mundy was Gaskill's partner in the Gaskill-Mundy Shows for two years, also with Gaskill, Mundy & Leavitt during the season of 1903, when they haw two shows on the road. Ira Toube was the general agent of the Gaskill, Mundy, Leavitt show, and is now a high-salaried representative of one of the leading clothing manufacturers of America.

In Houston a few weeks hence I met W. K. (Slim) Havis, who was the manager of the Greater United Carnival Shows, and a protege of the Gaskill shows, and he reminded me of many important incidents of those early days.

As my mind reverts, in fancy, to the pioneer days of the carnival, and survey the intervening years, I search in vain to find a more commanding or creative genius than was Frank W. Gaskill, with whom I was associated for eighteen years. He was the James A. Bailey of carnivaldom.

AIKEN SHOW NOTES.

The Aiken Shows will be increased to twelve cars this coming season. The band will be sixteen pieces, and a pyrotechnical display will be carried as a feature.

The feature tented attraction will be Aiken's Superb Pit Show, to be familiarly known as a fifteen in one. For this show the Columbus Tent and Awning is turning out a thirty by ninety-six khaki top, trimmed in red. Fifteen banners, studded with three hundred electric lights will make a most attractive front. There will be twelve pits and three platforms, and a living oddity will adorn each one of the amusement sections. Mr. Aiken was in Chicago recently, and closed a contract with C. W. Parker whereby he will attain a three abreast Parker carry-us-all on wagons, one private and one dining car, named Gallion and Paris, respectively. The color scheme of the train will be yellow, trimmed in red. It is the intention of the management to make this carnival somewhat different from the usual line-up.

The Winter quarters in Gallion, O., are now quite active with next season's preparations. The Aiken Shows will open in Gallion, O., the first week in May for a tour of twenty-four weeks. The States of Ohio, Indiana, Michigan and Pennsylvania will be traversed. Six of the company's best dates of last season have been booked for return during the 1915 season. Some few of the Aiken contingent are now Wintering in Indianapolis are the Japanese concessionaires and showmen. Mr. Aiken has returned to Winter quarters after visiting Akron, Toledo, Cleveland, Detroit, Chicago, Indianapolis and Columbus. He is very optimistic regarding the tour of the Aiken Shows during the coming season.

CARNIVAL, FAIR, PARK, EXPOSITION, CELEBRATION SHOWS, RIDING DEVICES AND SPECTACLES.

RED ONION'S NOTE.—THE FOLLOWING LIST OF ATTRACTIONS, AS NOTED ABOVE, IS *POSSIBLY* THE MOST COMPLETE LIST OF ITS KIND EVER COMPILED. IT IS NOT QUESTIONED THAT THE NEW YORK CLIPPER IS THE FIRST AND ONLY AMUSEMENT PUBLICATION TO PUBLISH SUCH A ROSTER. AN ENDEAVOR HAS BEEN MADE TO MAKE IT COMPLETE AND AUTHENTIC, AND ONE THAT WILL BE OF VALUE TO THOSE INTERESTED IN THIS CLASS OF AMUSEMENTS. THE ONES THAT ARE PAST AND PRESENT MAY PROVE INTERESTING. THE FUTURE ONES MAY HELP AND BE ACCEPTED BY THE ONES WHOSE NAMES ARE AFFIXED AS A SUGGESTION FOR A NEW SHOW. IT IS HOPED THAT IT WILL PROVE OF SERVICE TO READERS OF THE OLD RELIABLE. WILL YOU KINDY ASSIST IN ADDING TO THIS LIST BY FORWARDING THE NAME OF A SHOW, RIDING DEVICE OR SPECTACLE, WITH PROPRIETOR OR MANAGER'S NAME? IF YOU ARE NOT IN, KINDLY SEND IT IN AT ONCE.

Ferari's Animal Arena—Mrs. Francis Ferari.
Rice & Dore's Water Circus—Dick Davenport.
Wortham's Hippodrome—C. A. Wortham.
Hoffman's Ferris Wheel—Lew Hoffman.
Tyree's Fake Show—O. H. Tyree.
Lang's Oriental Snake Show—Frank Lang.
Hurd's Musical Comedy—Thomas J. Hurd.
McGarvie's Mexico—H. F. McGarvie.
Lucas' Katzenjammer Kastle—George J. Lucas.
Coghlan's Auto-Motor Drome—Wm. J. Coghlan.
James' Educated Horse Show—Skipper James.
Gorman's Musical Comedy—Al. F. Gorman.
Dodson's Motordrome—C. Guy Dodson.
Thompson's Trip to the Moon—Fred C. Thompson.
Lordy's Pantomime Dog Show—Chevalier Lordy.
Jewell's Manikins—Prof Jewell.
Hinman's Sea Lion Show—Captain Sidney Hinman.
Washburn's Water Show—Chas. S. Washburn.
Hatch's Water Circus—J. Frank Hatch.
Dodson's Musical Comedy—C. Guy Dodson.
De Kreko Bros.' Roman Stadium—Jean DeKreko.
Thompson & Dundy's Fire and Flames—Thompson & Dundy.
Thompson & Dundy's Great Train Robbery—Thompson & Dundy.
Turpin's Moorish Palace—C. A. Turpin.
Kline's Girl Show—Herbert A. Kline.
Gowdy's Pit Show—M. A. Gowdy.
Gowdy's Jolly Josie Jelly—M. A. Gowdy.
Wortham & Allen's Animal Show—Wortham & Allen.
Wortham & Allen's Water Show—Wortham & Allen.
Stalker's "Buskskin Ben's" Wild West — Ben Stalker.
Marsh's Hippodrome—Chas. M. Marsh.
Meek's Pit Show—Marcellus M. Meek.
Busey's Cupid's Garden Show—Ed. M. Busey.
Barkoot's Streets of Cairo—K. G. Barkoot.
Hoffman's Merry-Go-Round—Lew Hoffman.
Kaspe, Palmer & Nigro's Mexico Show—Jewel Kasper, W. F. Palmer and Chas. M. Nigro.
Hoffman's Mexico Show—Lew Hoffman.
Thompson & Dundy's Fatal Wedding Show—Thompson & Dundy.
Pelton's Fatal Wedding—Chas. E. Pelton.
Thompson's Toyland Show—Fred C. Thompson.
Thompson's Merrimac and Monitor Show—Thompson & Dundy.
Roltaire's Creation Show—Henry Roltaire.
Ellis' Hell Show—W. A. Ellis.
Thomas' Chicken Incubators—C. E. Egan.
Swartz & Turpin's Motordrome — Swartz & Turkin.
Meyerhoff's Animal Circus—Henry Meyerhoff.
Irwin's Tahatin Fire Walkers—Doc. Irwin.
Blake's Dog, Pony and Monkey Circus—Professor Blake.
Wormwood's Dog, Pony and Monkey Circus—Professor Wormwood.
Hoffman's Wild West—Lew Hoffman.
Hoffman's Cabaret Girls—R. M. Ellis.
Roltaire's Arabian Nights Illusion Show—Henry Roltaire.
Sami's Sacrifice Show—Omar Sami.
Barnes' Carry-us-all—J. J. Barnes.
Wortham's Big Ell Wheel—John Wortham.
La Dare's Panama Canal Model—Carl La Dare.
Hamilton's Bowery Show—George H. Hamilton.
Hamilton's Major Gordon Wild West—George H. Hamilton
Flagg's Well Show—"Doc." Gilbert Flagg.
Walker's Fat Men and Women's Show—L. B. Walker.
Bell's Indian Mystery Show—"Doc." Bell.
Meyerhoff's "Days of '49"—Henry Meyerhoff.
Danner's Ghost Show—Fred A. Danner.
Keppler's Carry-Us-All—J. C. Keppler.
Small's Dixieland Minstrels—Harry L. Small.
Reed's Carry-Us-All—El. Reed.
Allmann's Wild Animal Circus—W. J. Allmann.
Quincy's Water Show—Thomas Quincy.
Stanton's Water Show—M. Stanton.
Smith's Circus Maximus—Chris M. Smith
Danville's "Days of '40"—H. B Danville.
Rhodes' Wild West—Cass. F. Rhodes.
Osborn's Snake Show—Harry Osborn.
Inman's Carrousel—Wm. Inman.
Inman's Big Ell Wheel—Wm. Inman.
Bracken's Horse Show—George H. Bracken.
Todd's Pit Show—J. J. Todd.
Harrington's Athletic Show—W. T. Harrington.
Marshall's Plantation Minstrels—Leon Marshall.
Harrington's Tango Hall—W. T. Harrington.
Stanley's Nina Show—Walter F. Stanley.
Smith's Glass Palace—Will Z. Smith.
Savage's Dramatic Company—Walter Savage.
Miller's Carry-Us-All—Wm. A. Miller
Miller's Big Ell Wheel—Wm. A. Miller.
Miller's Animal Circus—John G. Miller.
Work's Carry-Us-All—T. C. Work.
Miller's Animal Pit Show—John G. Miller.
Flack's Carry-Us-All—P. L. Flack.
Flack's Big Ell Wheel—P. L. Flack.
Pollack's Plantation Minstrels—Irving J. Pollack.
McFall's Dog, Pony and Monkey Circus—Professor McFall.
Campbell's Water Circus—Al. G. Campbell.
Campbell's Pit Show—Al. G. Campbell.
West's Society Circus—Thomas West.
Farley's Museum—C. N. Farley.
Farley's Pit Show—Noble C. Farley.
Stevenson's Southern Belle Musical Comedy—Don C. Stevenson.
Stewart's Musical Comedy—Doc Stewart.

(To be continued).

GUNTER CHRISTMAS TREE.

Preliminary arrangements are being made for a Christmas Circus for the Gunter Hotel—tree and banquet one day, and an old-time show ring on the next. The Gunter Hotel will be the scene of the merriest of all the big Christmas gatherings this year, as a number of the show people who are Wintering in San Antonio will stage the celebration even along more elaborate lines than those of last year. Invitations to showmen and others living in far away sections of the United States are to be issued soon.

The committee and chairman are as follows: Manning B. Pletz, chairman; W. J. Lytle, Jack Burke, Horace Shelton, Charles M. Harkness, Geo. Padgett, Ed. Raymond, James T. Brady, W. J. Conroy, Jean De Kreko and Eugene P. McKenna, all of San Antonio. Showmen on the committee include Clarence A. Wortham, Chas. C. Kilpatrick, J. C. McCaffrey, Geo. W. Fairley, Don C. Stevenson, John A. Pollitt, Harry J. Lewis, W. E. Williams, J. H. Harvey, H. B. Danville, Steve A. Woods and J. J. Barnes.

KRAUSE GREATER SHOWS.

BY WESTERMAN.

"Home, sweet home,
There is no place like home," etc.

With the playing of the sweet and familiar strains of "Home, Sweet Home," the regular season of the Krause Greater Shows terminated in the City of Macon, Ga., Saturday, Nov. 28, 1914. The final band concert of the season was rendered by the Krause Shows Concert Band in the lobby of the new Hotel Macon, where not only the members of the Krause Greater Shows were gathered, but members of several other amusement companies that were playing Macon. The Hotel Macon is a new quarter million dollar structure which caters especially to the show folk, so the gathering was composed of nearly all show people with the exception of several reporters who attended for the sole purpose of witnessing the "wind-up" of a season for journalistic purposes.

While speaking of the Hotel Macon I wish to say a few words in regards to the genial and affable manager in charge, "Joe" Wilson, "That's All?" While in no way related to a high ball except through personal adoption and consummation, "Joe" is known to more show folks than any other manager or person on the other side of the Mason-Dixon line. Not only is he acquainted, but he is a staunch friend of the profession as well. I personally know of three different cases of trouble in which show folks were concerned in which "Joe" went to the front, and used his influence in having straightened out and preventing a "shakedown." If there were more people of "Joe's" calibre located in more of the towns that have a reputation for *"sticking"* show folks, it would be a "Godsend" to this business.

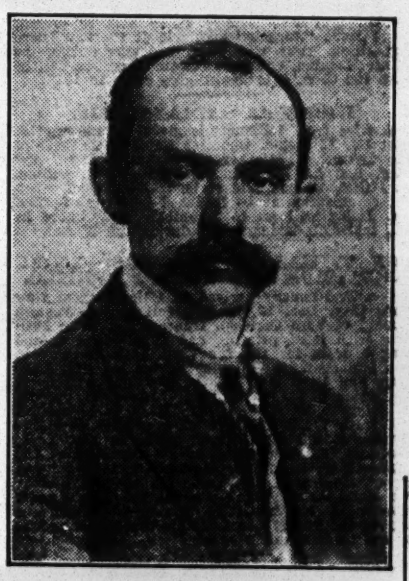
This is not written with an idea of securing "Joe" any free advertising, but in justice to a man who is a friend to us all regardless of the branch of the amusement field we are engaged in.

Taking the entire season as a whole, while not a losing one by any means, it was the most disastrous ever experienced by this organization, the cotton States seem to be feeling the effects of the present war more than any other section. Cotton is plentiful and money scarce. The Krause Greater Shows will open around Philadelphia about the first week in April. The show will go out its usual size, i. e., about twelve pay attractions, two free acts, thirty concessions, and a fourteen piece concert band.

The policy of strict cleanliness, legitimacy and morality will be maintained in the future as it has been in the past.

The show will be under the exclusive and personal management of Ben Krause. The contracting will again be handled by Geo. W. Waterman. James Benson will again be found in the capacity of special agent. Other vacancies will be filled later.

The permanent address of the show is No. 1827 East Cambria Street, Philadelphia, Pa.



JOHNNY J. JONES.

Johnny J. Jones, proprietor and general manager of the Johnny J. Jones Exposition Shows, who for fifteen years has been a recognized factor in the world of outdoor entertainment. Distinctly a showman of the better type, Johnny J. owes much of his success to the high standard he has maintained in his enterprise and to his total abhorrence of graft and doubtful entertainments.

His aggregation has grown by leaps and bounds during the past three years, and is replete with novel features concocted by his inventive brain. The Johnny Jones Exposition Shows is transported in twenty seventy-foot cars, including a dozen steel flat-cars, all of which are owned by the management.

THE CLIPPER bespeaks for him continued usefulness and success.

FRANK KAUFMAN'S CALIFORNIA CARNIVAL.

Frank Kaufman's California Carnival Company is Wintering in Los Angeles. They have opened up carnival headquarters with a Jungle Zoo Museum, which is located on North Main Street, opposite the Federal Building.

Mr. Kaufman returned some time ago from the Orient where he went in quest of a Chimpansee and other animals. A serious illness prevented the fulfillment of his mission—he being laid up in Singapore, China, for a long time.

The present Jungle Zoo, or Museum, is being operated by Mr. Kaufman, who is associated with an old showman, Charlie Brooks, in the enterprise. One of the best sideshow orators and circus announcers in the profession, Pete J. Stanton, is making openings for the Jungle Zoo. Mr. Stanton recently returned from a full season with the Sells-Floto Show, where he was principal side show orator.

The frame-up of the Winter quarters of the California Carnival Company's Jungle Zoo Museum is a strong one, and arranged with a view to attract or appeal to the maximum volume of patrons. A strong bally-boo in front in the shape of a perfect specimen of African lion and a tiger, in specially constructed cages, upon which Mr. Stanton makes his openings assisted by several prepossessing lady assistants who are connected with the Oriental Theatre, which is an adjunct to the Jungle Zoo Museum.

Taken all in all Mr. Kaufman and his associate, Mr. Brooks, are due to enjoy a prosperous Winter season. Visiting showmen are invited to make the museum their headquarters while in Los Angeles.

Early in 1915 Mr. Kaufman and Herbert C. Snow, as associates, will place the California Carnival Company on tour. Mr. Snow will be remembered as the manager of the old Luna Park, in Los Angeles, and also the manager of Wonderland Park, Ocean Beach, San Diego, Cal. The Alliance of Kaufman and Snow should prove to be a most successful one.

? AN OPEN SYMPOSIUM.

WHO ARE THE THREE GREATEST SHOWMEN IN THE TENT SHOW BUSINESS AND WHY?

[EDITOR'S NOTE.—*This column is open to readers of* THE OLD RELIABLE. *It will be conducted in a friendly spirit, without favoritism, and devoted exclusively to expressions by representative showmen with opinions. It will be a weekly feature, and we solicit contributions, which should not exceed five hundred words. We want to hear from newspaper men, press agents, managers, general agents, special agents, contracting agents, promoters, circus bosses, performers, city billposters, city and railroad officials. DON'T BE BACKWARD—IT'S ALL FRIENDLY. Sign your communications. Address* THE NEW YORK CLIPPER, *505 Ashland Block, Chicago, U. S. A.*]

BUSHEA BREAKS THE ICE.

To the "WHO'S WHO and Why" Editor of THE NEW YORK CLIPPER: It must have been mental telepathy that inspired you to start this expression of opinion as to the greatness of our favorite leaders, as it has been in my mind for some time that good reading could be evolved from such expressions.

My vote as to who are the three biggest men in the "Ten Show World" goes to SAM MCCRACKEN, JERRY MUGAVIN and CON T. KENNEDY. Why? Because SAM MCCRACKEN started nineteen years ago at the lowest round of the ladder, a "checker up" at a meagre salary, and step by step filled every position on the advance; when he was called to take the management of the Barnum & Bailey Show he stepped into anything but a bed of roses; this is not from anything Sam ever was known to express, but those around him were the observers; old traditions had to be destroyed and old ideas discarded if he was to be "Boss;" and he was and is "BOSS." Every wagon that is built, every actor that is hired, every bit of wardrobe that is designed passes Sam's eye for approval; this year, I understand, all the many acres of canvas that will be used by the big show are being built at Bridgeport under his direction. The parade never goes down street but Sam is trailing along; the doors are never opened but Sam is in evidence; the minute the whistle blows for entry, Sam is on deck, and the last wagon off the lot passes before him. Big, brainy, generous to a fault, and as full of energy as an egg is full of meat, Sam McCracken is the ideal big show manager.

JERRY MUGAVIN. Why? Because he is the last of an old school of owners who are managers; he guides, manages and personally supervises the operation of the hardest class of show on the road to manage, a one train show that makes the smallest towns and is strong enough to stick its nose into cities of medium size and please a public that sees them all. A visit to either of his shows convinces the observer that somewhere there is a master hand guiding every department, a visit to his trains' railroad equipment finds every nut and bolt in place, no delay in getting away for long jumps; every centre pole, quarter pole, jack and stringer are pared down to the lightest possible weight; costumes always clean and pleasing, wagons and cages well painted and in repair; and you can bet every actor and workingman is well fed and happy. Do you know Jerry's partners and his family? If not, look them up, and before you have left they will without inquiry or prompting tell you something about him that will send you away in admiration.

Why CON T. KENNEDY? Do you know him? If you do, "You Know." The first time I met Con was in Galesburg, Ill., in 1903, the first season of the Parker Shows. Frank Gaskill sent me over there to see what they had. When I returned he asked me what I had seen, and I told him: "I saw one real fellow, the manager, I was told, but I saw him doctoring the electric light plant, repairing the locomotive on the Tom Thumb Railroad, chasing up the shows, and when I left the lot I found him in the office, still in his shirt sleeves, counting up. I wish you had been over here." It was several years before I saw Con again; he was not in shirt sleeves then, and his eyes were doing what his hands had formerly done. To-day nobody disputes the fact that he is the foremost man in the carnival field, and his outside business interests are sufficient evidence that he is big in every way.

Which of these three is the greatest? THAT'S FOR YOU TO DECIDE.

(Signed) HAROLD BUSHEA.

THE TROUPER GOING HOME.

BY W. J KENOE.

Did you ever think of the trouper,
The man without a home?
Who seems free from care, with no load to bear,
But is often blue and lone?

He thinks of his friends and family
As o'er the land he roams,
And the broad smile he carries with him
Is only a cloak for groans.

'Tis true he sees beautiful cities,
And wanders the country o'er;
Makes money here and spends it there,
He never has money galore.

His life appears very alluring,
To the chumps, to you and me;
But from his point of view, what he goes through,
Would make you think differently.

Wonderful stories he tells us
Of the big ones past and gone;
But when he's alone, he's thinking of home,
With a yearning almost forlorn.

You think of his ride on the show train,
After loading Saturday night;
It fascinates you, as the train rolls by,
But all troupers think it a fright.

If the next one is a big one
Then he's going home;
Troubles are all behind him,
No more this year to roam.

Don't talk to him of business
Or boomers yet to come;
He has just one thought, he's thinking
Of the time he will have a home.

There is just one thing that interests him,
And that's an all absorbing one;
But I hardly think you'll blame him, boys,
Just think! He's going home.

THE Loyal Order of Moose will hold a carnival during the week of Dec. 14. The Roberts Shows will be the attraction.

A REPORT that will not down has it that the Inter-State Amusement Co. have already purchased the ground for a new Majestic Theatre, to be erected in Austin, Tex., for the coming season.

ALWAYS WORKING, THANK YOU

JULIA ROONEY

Direction BILLY ATWELL

ANGELL'S COMEDIANS WANT

Gen. Bus. Man and Woman with Specialties; Man for Heavies and Characters; Woman for Second Business; Woman for Characters and Heavies with Specialties. Actors and Musicians who double write. Piano Player that Doubles Band. Three Shows open near New Orleans at once, under the management of H. D. HALE, JOSEPH BOOTH and JACK AUSLET. No bonds or held backs; usual two weeks notice; professional treatment to all. We have as fine Tent Theatres as any on the road. Accommodations first-class. State all you do, height, age and send photos, which will be returned. Make salary low if you want a long engagement. Address JACK AUSLET, General Manager, J. S. Angell Amusement Enterprises, 3333 Tulane Ave., New Orleans, La.

AT LIBERTY
J. R. WRIGHT (Doc)
LEADS, HEAVIES, LIGHT COMEDY
Anything Cast For, Except Dialect Characters and Low Comedy
Height, 5 ft., 9 in. Weight, 150 lbs. Age, 33. Good wardrobe, quick study. Can join on wire.
Address J. R. WRIGHT, Rich Hill, Missouri.

AT LIBERTY

ELDON C. JONES
Band Leader, Cornet B. & O., Arranger
Fine Library. Years of experience

ESTELLE BUSH
Leads, Juveniles, General Business
Youth, appearance, wardrobe and ability

Reliable Managers only. Address ELDON C. JONES, care Cottage Hotel, Butler, Mo.

1915 ——SEASON—— 1915
CIRCUS, WILD WEST AND PONY DOG SHOW
CHRISTMAS GREETINGS TO ALL
CARLYLE'S FRONTIER WILD WEST ATTRACTION
Combination of Circus, Dog and Pony and Wild West Acts, specially arranged for Agri. Fairs and Summer Parks as Special Free Acts Attractions. If you want something to draw crowds, we have it. Rain or shine. Mr. Secretary and Manager, this ought to interest you. Write for terms and particulars. Address R. C. CARLYLE, Mgr., Box 36, South Cairo, N. Y. P. S.—Will accept Partner for No. 2 Show.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Dec. 14.

The Blackstone will be dark until Dec. 28, when Mary Boland, in "My Lady's Dress," comes for a short engagement.

"A Pair of Sixes" closes its Chicago engagement at the Cort, on Saturday evening, 26.

"The Misleading Lady" will continue to be shown at Powers' until Jan. 2.

"Under Cover," with H. B. Warner in the cast, is now entering the last fortnight of a long stay at Cohan's Grand Opera House.

The Century Opera Co. will be at the Auditorium for another month.

Rock and Fulton are adding many new specialties to their turn in "The Candy Shop," which is scheduled for a long stay at the La Salle Opera House.

AT THE Imperial, a West Side playhouse under the management of Joe Pilgrim, "The Trail of the Lonesome Pine" will be the attraction for the week beginning 13. Isabelle Lowe plays the part of June. The Imperial is one of the handsomest neighborhood theatres in Chicago, as well as one of the cleanest, which reflects the ability of the management.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"The Candy Shop," fourth week.

POWERS' (Harry Powers, mgr.)—"The Misleading Lady," fifth week.

ILLINOIS (Augustus Pitou Jr., mgr.)—"Ziegfeld Follies," third week.

PRINCESS (S. P. Gerson, mgr.)—"Kitty MacKay," fourth week.

AUDITORIUM (Guy Hardy, mgr.)—Century Opera Company.

GARRICK (John J. Garrity, mgr.)—"Peg o' My Heart," twenty-fifth week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Under Cover," sixteenth week.

CORT (U. J. Hermann, mgr.)—"A Pair of Sixes," nineteenth week.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," seventeenth week.

FINE ARTS (Albert Perry, mgr.)—Motion pictures.

BLACKSTONE (Edwin Wapler, mgr.) is dark.

IMPERIAL (J. Pilgrim, mgr.)—Week of 13, "The Trail of the Lonesome Pine."

STAR AND GARTER (Paul Roberts, mgr.)—Week of 13, the Bowery Burlesquers.

COLUMBIA (William Roche, mgr.)—Week of 13, Winning Widows.

HAYMARKET (I. H. Herk, mgr.)—Week of 13, Broadway Girls.

VICTORIA (H. C. Brolaski, mgr.)—Week of 13, Hap Ward and Lucy Daly.

NATIONAL (J. P. Barrett, mgr.)—Week of 13, Rose Melville, in "Sis Hopkins."

CROWN (A. J. Kaufman, mgr.)—Week of 13, "The Rosary."

STUDEBAKER (Louis J. Jones, mgr.)—Motion pictures.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 14, bill includes: Trixie Friganza and company, Gus Edwards' Matinee Girls, Signor Bagonghi, Eva Taylor and company, Nellie Nichols, Mack and Orth, Loyal's European Novelty, Tooney and Norman, Gormley and Caffrey.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 14 bill includes: Hyams and McIntyre, Donlin and McHale, Lipinski's dogs, Diamond and Brennan, Claude and Fannie Usher, Ryan and Tierney, Byrd Frost Crowell and Les Salvaggis.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week 14 bill includes: Three Steindel Brothers, Trans-Atlantic Trio, Pallenberg's bears, Chamberlains, Antrim and Vale, Knapp and Cornalla, Four Vanis, Jarvis and Harrison, Felix Demance's performing animals, Twin City Trio, McNish and McNish and the Three Martins.

MCVICKER'S (J. G. Burch, mgr.)—Week of 14 bill includes: Elsie Gilbert, supported by Jud Brady, Nellie Gilbert, Liane Brunner, Alcie Jordan and Stephanie Chester: Bessie Le Count, Anderson and Burt, Reddington and Grant, the Victoria Four, and Mueller Brothers.

COLONIAL (Norman Field, mgr.)—Week of 14 bill includes: Andrew Mack, and ten other acts.

PAT CHAT.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

FIRE destroyed the stage at the Garden Theatre, Chicago, and but for the heavy steel curtain would have burned the entire house.

THE New Palace Theatre, Ft. Wayne, Ind., will open the first week in January. It will seat 2,057, and will be one of the finest playhouses in the Middle West playing vaudeville. The Temple Theatre, of that city, will hereafter play burlesque.

JACK BESSEY has bought "The Great John Ganton," and will put it in his repertoire.

THE New Lincoln Theatre, at Joliet, Ill., will open with traveling attractions soon, playing a split week.

SEVERAL new shows are now organizing in Chicago to play the Stair & Havlin Circuit. Jack Lait and Jack Rafferty are sending out "Help Wanted," which will open in Joliet, Ill, Dec. 25.

WALTER POULTER has re-opened the Warrington Theatre at Oak Park, Chicago, with stock.

EUGENE MCGILLAN succeeds Frank Livingston as director of the Grace Hayward Stock Company, at the Willard Theatre, Chicago. Mr. Livingston has taken a position in a like capacity with a similar organization, at the Hippodrome, Peoria, Ill.

LESLIE KING terminated his engagement with the Bainbridge Stock Company, in Minneapolis, recently, and is now in Chicago.

THE Wright Huntington Players, who are at the Shubert Theatre, in Minneapolis, report excellent business.

THE Press Club of Chicago will put on a cabaret dance, New Year's Eve.

ERRETT BIGELOW furnished six chorus girls to the "One Girl in a Million" company.

THE "For the Love of Mike" company that has been among shoals for some time struck rock at Detroit, and sank, Dec. 5. There were no "Salary Savers" around and the craft went down, it is said, two weeks in arrears of stipends. Some of those with the company were fortunate enough to have funds to go home. Others wrote to their respective homes for money. Still others had to remain in the Straits City because they had neither home nor friends. The show was attached, it is said, and "Orlah," the feature dancer, stuck around to watch proceedings and get her costumes. W. T. Robinson, who was stage carpenter, returned to Chicago, at the fall of the show, the union have looked after their interests.

MR. AND MRS. EDDIE TALLMAN have joined Boyle Woolfolk's, Inc., Company, "Nobody Home," They were placed by Errett Bigelow.

JOE TRACY, who for some time has given much attention to Milwaukee cabarets, has visited that city several times lately. He went there Dec. 14, for several days.

AUBREY VONDERSMITH, soprano, will be the soloist with Halton Powell's "Hen-Pecked Henry." She was placed by Errett Bigelow.

A. MILO BENNETT is organizing a stock company for Wilson R. Todd. It will open in Marion, Ind., Christmas Day.

BERT DAVIS AND FRED BARRON are organizing a repertoire company for the Northwest, and A. Milo Bennett is looking for the people. It will open Dec. 21.

MOZZLE UND BROKA
to the
GONSA MISHPOKA

FRANK LIVINGSTON is organizing the stock company for the Warrenton Opera House, in Oak Park, Ill., and also a company for a Peoria, Ill., house. Associated with him is Eugene McGillen, of Primrose & McGillen.

DAVID AND BEN HIGGINS, actors, well known throughout the country, were in Chicago last week. Their presence here being the sad mission to bring their brother McKenzie's body back, for burial in Graceland Cemetery. The Higgins boys are natives of this city. While here they were recipients of many tenders of sympathy. McKenzie Higgins died in Brooklyn, N. Y., Wednesday, Dec. 2, and interment was here, Dec. 4.

DON HEATH, musical director, has been placed with Holton Powell's show, "Hen-Pecked Henry." Errett Bigelow got him the berth. This company will open Christmas Day, and Mr. Powell is expected to star with it.

LAURA WINSTON left Chicago to join the Lynwood Players Stock Company at Minot, N. Dak.

"THE MILLION DOLLAR GIRL" Co., which has been laying off in Chicago, will go back on the road after the holidays.

"HE FELL IN LOVE WITH HIS WIFE" will resume its season after the holidays, going out of Chicago under the direction of the United Play Company.

HENRY KOLKER is rehearsing a new show in Chicago with the aid of Tim Frawley, stage director. It is said the play was presented at Los Angeles, Cal., with such success that Mr. Kolker immediately came to Chicago to put it on the road.

DICK COLLINS BUSY.

Dick Collins, of the Inter-State Press Service, is one of the busiest men in Chicago these days, and is getting across big stuff for the various enterprises that the service represents, as well as contributing articles to various professional papers and periodicals.

"Dick," as the writer terms him, is one of the cleverest press agents in the entire show business, who can write convincingly on most any subject, and what is as much or more to the point, can place it, is a regular contributor to these columns.

"PATIENCE" UP TO DATE.

With Apologies to Gilbert and Sullivan.

If you're anxious for to shine
In a journalistic line
As a man of culture rare,
Line up all your friends and foes,
Photograph in pleasing pose,
And plant them everywhere.
Add to this home "White Top" patter
And some stale theatric blatter,
A compliment or two for extra weight;
If your paper only passes
All your hot air and molasses
You'll be the finest editor in the State

L'ENVOI

And every one will say
As you walk your brilliant way,
"If this young man expresses himself
In terms too deep for me,
What a very extraordinary bright young man
This bright young man must be."

IT is said the production of "The Candy Shop" at the La Salle Theatre, in Chicago, was well provided for in the matter of the people on the stage. After a short time it was decided it was too well provided for. Four of the young women of the show had to be laid off because they could not get stage room. When this notice came, it is said that the Archer Sisters, a team of capable girls, stepped to the front and asked for the lay-off. Four had to go, and these two young women gave up their places because they wanted to spend Christmas at home in Kansas City.

Errett Bigelow says he hears New York is flooded with chorus girls begging for work at $15. Yet he can not find enough to fill vacancies at $20.

Raymond Midgley, who has been rehearsing "Texas and His 1916 California Cabaret" in Chicago, expects to go with the show to Gary to attend the road opening there Dec. 14.

The Archer Avenue Theatre, at Thirty-fifth Street and Archer Avenue, Chicago, will open with stock Dec. 27. A. Milo Bennett says the house has not had stock for three years, and that the time to give that part of Chicago, known at "Brighton," a good stock company is now at hand.

The Warrenton Theatre, at Oak Park, goes back to stock after brief trial at vaudeville. Isabella Randolph will be the leading woman, and Walter Poulter will be the comedian and manager for Morrison & Abrahamson, who take the house.

A road show for "Damaged Goods" is now in the making. It will go out under the direction of Lait & Raferty.

MRS. KELLOGG FAIRBANKS, of Chicago, one of the wealthiest women of the most exclusive set in the "Windy City," has written a vaudeville act bearing on the present war. It is said to be right up to the minute in its portrayal of the European conflict. The sketch is said to have four persons, and it is due to make its debut at the Palace Music Hall, Chicago, Dec. 27. The Singer Brothers, Mort and Harry, are said to be especially interested in the offering. Mrs. Fairbanks has long been in the public eye in Chicago. She is a great philanthropist, and her entree in the world of sketch writing is a surprise to the hosts of her many friends.

DAVID RUSSELL is organizing a tabloid stock company for the Hippodrome in Kansas City, Mo.

JOSEPH COHEN, of the Dearborn Amusement Co., is organizing a road company to open with "Peck's Bad Boy," Dec. 21, at some point near Chicago

"ONCE A SHOWMAN, ALWAYS."

Charles Andress, first vice president of The Showmen's League of America, and secretary of the American Theatrical Hospital, Chicago, will add a new title to his moniker next Spring, when the Sells-Floto-Buffalo Bill Shows hit the rails, that of—Showman.

The moulder of this department of THE OLD RELIABLE has long contended that once the circus virus has coursed through one's veins it is well nigh impossible for a trouper to keep entirely aloof from the fascination of the white tops.

Charles Andreas was prominently identified with the circus business for forty-five years, and at one time owned a forty car show. After a few years of retirement in Chicago he is once more to enter the circus harness. He will have the first carry-us-all ever carried with a circus, and several concessions with the Denver aggregation, the former under the supervision of his son, Cass, and the latter will be looked after by Colonel Andress in person. He will place carry-us-alls with two other circuses. Negotiations are now under way. Colonel Charles W. Parker, who is erecting the Andress "swings," claims they can be erected and ready for operation in fifty-five minutes. The Colonel has been working on the portable carry-us-all proposition for a number of years and has spent a lot of money during the experimental stages. A carry-us-all on a circus or Wild West lot ought to get a big play, without in any way interfering with the shows or cutting down their receipts. The Andress experiment will be awaited with keen interest by tent showmen in general. Needles to say that he has the best wishes of a legion of friends who will welcome him back to the white top ranks

THEY'RE ALL DOING IT NOW.

Lon B. Williams joined the Fourth Estate in Chicago, and will dash off *bon mots* for a local amusement weekly. Gee! but "they will be some 'mots'" to quote the worthy Lon. If this invasion of canvas ("back") talent continues to multiply in the amusement journalistic arena there won't be enough general agents and special representatives left to take out a show. Shades of Marc Antony (he was some press agent), what are we coming to. Imagine this conversation in the lobby of the Wellington: A meets B and says, "Well, what did you do last Summer?" "Oh, I was with one of the big ones." "Well, what did you grab off this Winter?" "Oh, I am with one of the show papers." And then B cracks to A, and says, "By the way, what are you putting over this Winter?" "Oh, I am with one of them, too."

Red Onion, you old scamp, you certainly did start something.

CHICAGO WIRES.

CHICAGO, Dec. 14.

W. L. WYATT ON WAY SOUTH.

W. L. Wyatt, newly appointed general manager of the Col. Francis Ferari Shows, will arrive in Chicago Dec. 19, on his way from New York to Nashville, Tenn., his old home town, where he will spend the holidays. While in Chicago Wyatt will be the guest of George H. Coleman, general agent of the Ferari Shows, who resides here, and who will leave for New York City Jan. 15, to take up active duties in connection with the big Eastern aggregation. The Ferari Shows will open on May 1 in a town within thirty minutes' ride of Broadway, which has never had a carnival and not a circus in ten years, under the strongest carnival auspices. It will be interesting to many to know that Ralph W. Smith will again be with the Ferari Shows this coming season.

WORTHAM AND WOODS ON WAY TO CHICAGO.

It is expected that Clarence A. Wortham and Steve A. Woods will arrive here within a few days from San Antonio, Tex. Wortham will spend the holidays with his family and friends in Danville, Ill., while Mr. and Mrs. Woods will recreate in the Windy City.

POLLITT GOES TO SAN DIEGO?

It is reported that John A. Pollitt will Winter in San Diego, Cal., and that very likely he may represent a Middle West amusement weekly during the exposition. Pollitt has a nose for news, and knows how to dish it up. He has quite recovered from his recent illness.

FINNEY SIGNS WITH 101 RANCH.

C. W. Finney, who closed as manager of the No. 2 Gentry Bros.' Show (which may not go out next season, according to reports), is spending the Winter at his home in Anderson, Ind., and has been engaged as general contracting agent for the Miller Bros. & Arlington 101 Ranch Wild West Show, season 1915.

AL. G. CAMPBELL IN FAIRBURY.

Al. G. Campbell, traffic manager for the Allmann Bros.' Shows, left Chicago for Lancaster, Mo., and thence to Fairbury, Neb., where he is breaking dogs, ponies and monkeys for several acts. Al. is a versatile traffic manager. A large shipment of canine aristocracy arrived in Fairbury consigned from the doy pound in Houston, Tex., which had been culled by Mr. Campbell in person during his recent visit to the C. A. Wortham Shows.

DICK COLLINS IN SOUTH BEND.

Dick Collins left on the Lake Shore for South Bend, Ind., Sunday, and is making his headquarters at the Hotel Oliver, while looking after publicity arrangements for the Inter-State Press Service, which is handling the Reiss & Rice promotions for "Days of '49."

ETTA LOUISE BLAKE DOES NOT GO TO SAN DIEGO.

It was erroneously reported in an amusement weekly that Etta Louise Blake was to present her famous "Miracle" spectacle at the San Diego Exposition. She will play vaudeville during the Winter months, and it is rumored that she will be with the C. A. Wortham Shows again in 1915.

HEINZ AT INDIANAPOLIS.

A wire from Indianapolis gives the information that Ed. L. Heinz, who was formerly manager of the Barney R. Parker Shows, arrived in that City, and has been in conference with William A. Miller, who is said to be framing up a carnival organization to be launched here next Spring. Mr. Heinz will go to Hannibal, Mo., where he will make his headquarters during the Winter.

CON T. KENNEDY MAKES FLYING TRIP FROM NEW YORK TO 'FRISCO.

Con T. Kennedy arrived in Chicago from New York City, Dec. 12, made a call at the Western Bureau of THE CLIPPER, transacted a little business with local printing and supply houses, and took a train for the far West. On his way to San Francisco he will stop at Omaha, Salt Lake City, San Diego and Los Angeles, and will spend Christmas at Santa Barbara. His chief purpose in going to 'Frisco and San Diego is in connection with the installation of a number of riding devices at the expositions. While in New York, Con was the recipient of many courtesies at the hands of W. L. Wyatt, Vic Leavitt, L. Berni and Henry Meyerhoff. He made his headquarters at the Hotel Astor, which was the rendezvous for a number of representative showmen. Kennedy's trip to the Pacific Coast at this time is the second he has made within a month.

COL. JACK O'BRIEN IN CHICAGO.

Colonel Jack O'Brien, proprietor of O'Brien's colored Minstrels (under canvas) and Harry Busenbock, one of his agents, spent three days of this week in Chicago. Col. O'Brien left for St. Louis and thence to the show in Georgia, after the holidays. He purchased a new canvas outfit for next season, in Chicago.

CASPER NATHAN TO WED.

Casper Nathan, a well know figure in New York and Chicago music publishing circles, is to become a benedict. The happy event will take place in this city in April. The future Mrs. Nathan is a Chicago society girl, and a talented musician. That Nathan has been making ready for his nuptial career is evidenced by the fact that he has remained out of the limelight for quite some time past.

BACKMAN-PATTERSON WILL PRESENT ANIMAL CIRCUS WITH PATTERSON SHOWS.

The big news of the week is that John Backman and James Patterson will put on an animal circus with the Great Patterson Shows, the main feature of which will be a "twenty-lion" act, which is now being assembled by Paul Johanning at the Patterson Winter quarters in Paola, Kan. Johanning has been connected with John Backman ever since the latter entered the animal show business. A seven elephant act will also be featured, and a mixed group in a twenty-four foot steel arena will be composed of lions, tigers, pumas, boar hounds, bears, leopards and wolves. A riding tiger will be a feature. The zoological collection will be set up very similar as in the menagerie with a circus. The equipment of the Backman-Patterson Animal Circus will be brand new throughout.

REEL FELLOWS CLUB OF CHICAGO WILL GIVE COSTUME BALL.

The Reel Fellows Club, of Chicago, will give a monster costume ball in one of Chicago's largest auditoriums for such affairs. The preliminary arrangements for this event, which will be one of the first of its kind ever held in the big Western metropolis, were made by the board of governors at a meeting held Wednesday, 9. The creative genius of the many scenic artists associated with the various motion picture studios, in and about Chicago, will be employed to make the amphitheatre a picturesque enclosure. Many of the noted photoplayers of America will be present at the ball, and their booths constructed so as to represent some familiar scene in a big production in which they have taken part.

In the future the business headquarters of the Reel Fellows Club of Chicago will be suite 505, Ashland Block, where all of the officers of the organization can be reached by letter or phone. This address will be used until such time as permanent quarters may be established.

SOCIAL SERVICE — A NEW DEPARTMENT

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SUITE 711 SCHILLER BLDG. CHICAGO

Furnishing High Class Entertainment for Social Functions and all Details Looked After if Requested. We handle Everything. Correspondence solicited. Write, or Phone, Central 3512.

MAIE LOUNSBURY, Manager.

VAUDEVILLE IN CHICAGO.

MERRY XMAS AND HAPPY NEW YEAR
TO ALL MY FRIENDS WHO
HELPED US MAKE THE
XMAS NUMBER OF
THE NEW YORK CLIPPER
A SUCCESS.
LESTER ROSE.

WILLIAM B. FRIEDLANDER has purchased a new act, with the title "The Devil's Ball." It has several scenes, with elaborate effects, and portrays the discontent of the mortal, showing how many seek consolation from "the Devil," and are never satisfied till in the power of his satanic majesty. William Winterhoff has the role of Mephistopheles, and opens the act with a poetic recitation of man's discontent, and advances reasons why the "devil" is sure to get him sooner or later. There are eight people, including Barton and Belle, Mae Cole and Ada Dutten in dances.

VAN AND BELLE are in Chicago, with what is admitted to be the greatest boomerang throwing act yet seen here. The Australian weapons are handled wonderfully well, and the entertainment is most interesting. Van and Belle recently closed an engagement with the Barnum & Bailey Circus.

THE Majestic, Springfield, Ill., recently changed hands, and its new owners, who had been running a vaudeville house in opposition, decided to install tabloid. The first show in, "The Two Masqueraders," was the last one. One attraction satisfied the new owners that they did not have the proper conception of the wants of theatregoers. One of Robert Sherman's tabloids was canceled on a day's notice, and several shows had to lay off owing to the failure of tabs. at that house.

JONES, LINICK & SCHAEFER sued the Marx Brothers for failure to fill a contract calling for their appearance at McVicker's Theatre some time ago. Judgment was secured through the efforts of Adolph Marks, to the amount of $350. Minnie Palmer, manager of the act, was served with an execution by the bailiff, but evaded payment by filing a schedule.

ALF. RIPON sued the Great Northern Hippodrome for damages, claiming that the Hippodrome management failed to allow him to work after he was contracted to appear there. Adolph Marks handled the case, and when it came up made a stirring address, in which he condemned the policy of booking representatives and illegal and unjustifiable cancelations. Andy Talbot was the star witness for the Great Northern. The jury heard his testimony, retired for four minutes, and rendered a verdict against the house.

CHARLES CROSS, of Cross and Mooney, who recently joined Peple & Shean's Follies of Broadway, writes that the show is doing a nice business, and that it is one of the classiest of the tabloids. Mr. Cross gives great credit to Charles Le Roy, who staged the production.

BOYLE WOOLFOLK opens another tabloid Dec. 31, "Nobody Home," with Harry Shannon and Jacqueline Tallman in the leading roles.

ADAMS AND GUHL, in "A Night at Maxim's," is playing the Frank Thielen time, and he is credit with saying it is the best show of the kind he had had. This is interesting, as there are but twelve people in it as against twenty with some tabloids.

T. DWIGHT PEPPLE, the newest agent in Chicago, will operate a dramatic headquarters, with Warde Brown as general manager. T. D. Pepple was recently licensed for this purpose, and enters a field which, while covered amply, always leaves room for superior services.

HOSPITAL NOTES.

BEN LINN, leading man with the John Bunny Show, was unfortunately injured in an automobile accident, and suffered a broken arm. He is at present under the care of Dr. Thorek, but is still continuing his work.

A YOUNG woman, connected with one of the acts playing the Majestic, was taken suddenly ill, and was found destitute and without friends in a rather precarious condition at the City Hall Square Hotel. Mrs. Walter Keefe, as soon as she found this out, hurried over to the hotel to the stricken performer and then sent for Dr. Thorek. Together they outlined a plan to place the young woman under the proper care.

MRS. RALPH RUSS has left the hospital, after a short stay, following an operation for appendicitis, she is fully recovered.

JOE BUCKLEY, of the Taxi Girls Co., has been discharged from the American Hospital, entirely recuperated from his recent illness, and will be able to rejoin his company when they arrive in Chicago next Monday.

MRS. PHYLIS MAY DERBY also has been discharged from the hospital, after a long siege following a very serious operation performed by Dr. Thorek.

ADOLPH SCHRAGE, one of the Yiddish players having such a successful run this season at the Empire Theatre, was taken ill with a pulmonary hemorrhage at the New Jackson Hotel and hurried in an ambulance to the American Hospital. He is in Room No. 6 at that institution, and the doctor advises that as soon as he leaves the institution he must go West until entirely recovered. His wife, who is a member of the same company, is constantly with him.

COLONEL "BILL" THOMPSON, who is recuperating after a very serious operation at the hands of Dr. Thorek, and who has been pronounced completely cured, after being given up to die, has paid his first visit to the "Loop," as spry and happy as ever before, and was congratulated on every turn by his many acquaintances and friends. "I am in the ring again, boys," he said, "and there are no words with which I can express the feelings my heart harbors for Dr. Thorek and the American Hospital."

BIG THEATRICAL DEAL CLOSED.

(Special Wire to THE CLIPPER.)

CHICAGO, Dec. 14.

Aaron J. Jones has just closed a deal whereby the St. Louis Hippodrome, St. Louis, Mo., will be booked by the Marcus Loew Western Booking Agency. The contract runs for five years, taking effect Monday, Dec. 21. This house is recognized as the biggest variety theatre in this section of the country, and does as large a volume of business as any other theatre in the country. It opens its doors at 9 in the morning and runs its performance continuously until midnight.

DOC O'NEIL
Wishes Everybody
A MERRY, MERRY XMAS and
A HAPPY, HAPPY NEW YEAR
Direction Pat Casey

WHITE RATS SCAMPER IN CHICAGO SUCCESS.

The White Rats of America held one of their annual Chicago scampers Thursday evening, 10, at the Bismarck Hotel, and it was a tremendous success from start to finish. There were over 300 persons present. Among the prominent ones were Frank Fogarty, "Big Chief," in whose honor the scamper was held; Will J. Cooke, Kenney and Hollis, Will J. Conley, White Rats Chicago representative; Fred Lowenthal, Judge Goodnow, Frank Q. Doyle, general booking manager for Marcus Loew's Chicago office; Edward Shayne, Harry Bailey and Thomas Burchill, they represented the Western Vaudeville Managers' Association; Mr. and Mrs. Pat Rooney, McMahon and Chappelle, Harry Tate, Dr. Max Thorek, and quite a number of Chicago artists representatives attended. Prominent among those who made speeches were: Frank Fogarty, Will J. Cooke, Fred Lowenthal, Will J. Conley and Dr. Max Thorek. Dr. Thorek made a startling speech and was roundly applauded. The scamper started after show hours and lasted until 3.30 A. M., and all who were there had the time of their lives.

LOU SHEAN is organizing a tabloid, and has engaged some very prominent vaudeville acts, and for advance appearances the show can hardly help being a knockout.

THE Hodges & Tynes tabloid was seen at the Lincoln, in Chicago, the "last half" of last week, with the show condensed to a thirty-five minute act.

DIRECTORY

505 ASHLAND BLOCK
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PHONE CENTRAL 5849

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The Modern Dances

—more than ever make necessary the removing of objectionable hair by women who take pride in their appearance.

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DEPILATORY POWDER

has been used by ladies of refinement for over 75 years. It will not harm the tenderest skin and is positively guaranteed by us.

Sold by all Druggists and Department Stores everywhere for 50c—or you may obtain generous sample by sending 10c in stamps.

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FOYER NEWS AND GOSSIP.

Nat Reiss, who, in conjunction with "Bill" Rice, is promoting the "Days of '49," says: "The fact that the 'Days of '49' is getting such big publicity and business is attributable to the fact that it is not so much a question of 'hard times' as it is giving the public something new.

"Amusement is necessary to everybody, and showmen must realize that the same old things in the way of entertainment will not last forever. Original and novel attractions will be just as much in demand as ever, and will find plenty of patronage, and it is only when the ancient history brand is dished out that the box office experiences a slump.

"I believe in the future so much that I am going into a bigger line of business than ever, and with J. Frank Hatch will soon be heard from on Broadway, New York City, where we contemplate opening extensive offices which will be devoted to the production of big features in the way of amusement and other promotions. There is no question in my mind that the future will see a great revival of business, and that amusement enterprise will have a general re-awakening. The great thing nowadays is to get in line with something new."

E. C. TALBOTT INTERVIEWED.

E. C. Talbott, general agent for the World at Home Shows, says: "Anyone who made it their business to look under the surface at the late fair secretaries meeting in Chicago could not help but be impressed with the spirit of optimism that pervaded the whole. They are all contemplating big things, and in spite of increased cost of running their fairs were proposing offering bigger and better inducements all around, to get patronage. There is no question in my mind that we are on the eve of a general revival of trade throughout the country that must be beneficial to the show world at large.

"As far as the attractions that I represent are concerned, they will again be in the fore front of carnivaldom. Last season elaborate notes were made where improvements could be made, and this coming year we will have the greatest aggregation of talent, and the biggest line of shows ever gotten together under one management. That is what I think of the season of 1915."

JOE BAUMAN TALKS.

When informed what his agent, Mr. Talbot, had said about the future, "Gentleman Joe" Bauman said "You can go further still and say from me that nothing that money and brains can produce, or do, will be left undone to make this coming season a record-breaker as far as the World at Home Shows go. We anticipate playing most of the big events that were contracted last year, wth some few new ones. The show will be in such a condition that every fair secretary and big event manager will have to sit up and take notice. I am not in a position just at present to state exactly what our new features are going to be, suffice it to say that there is going to be a revelation and a revolution all around in the organization. One that will put the attractions in the very front of the business and place them on a high plane in the amusement world. The World at Home is in to stay, and is going to be a big factor when next season comes 'round."

HARRY MELVILLE RIGHT.

Harry Melville, manager of the New Toy Manufacturing Co., says "Although but a week old, my new office, opened as a free exchange for concessionaires and parties who have concession space for sale, where the fair or carnival manager and the concessions can meet on a common ground and get together, has been well patronized, and many of my friends have been able to close up deals for the ensuing season. This shows me that there is going to be much activity in 1915, and looks well for the coming year. I am more than ever an optimist, and find that there are many like me among my big clientele. Therefore, I always keep THE NEW YORK CLIPPER ON FILE in my concession exchange. IT IS THE MOST OPTIMISTIC PROFESSIONAL PAPER I KNOW OF."

REISS & RICE'S "DAYS OF '49."

This big indoor attraction will again be the feature of the week under the auspices of the Loyal Order of Moose at South Bend, Ind., Christmas week, having laid off since the Chicago Heights date.

Nat Reiss has booked the attraction from now on until well into the Spring, under the best auspices, which include the Elks, Shriners and other influential lodges and societies. There is now over 500 runing feet of superb scenery, and every amusement and gambling device incidental to the early days included in the outfit.

Special stage money has been engraved for the Rice and Reiss outfit, by the Winterburn Printing Co., the reverse side of the bills being shown in our advertising columns in this issue. Every detail is now worked out, and the entire production is as comprehensive as the brains of the talented owners and managers can make it.

From what few dates have been played it has proven to be the biggest kind of a box office winner, and has the unqualified support of all who have seen the show. Its novelty, and the opportunities it gives for every visitor to participate in the general fun makes it easily one of the most popular indoor promotions ever attempted, and both Messrs. Rice and Reiss are at present of the opinion that it will run indefinitely, both as a Winter and a Summer attraction under canvas.

QUIPS AND QUIRKS.

Fred Beckman is now in Peru, Ind., with his "Days of '49," and reports that the business done there exceeds his fondest expectatons. Fred knows a good thing when he sees it and everyone wishes him the best of good luck with his new venture. Some old story. Give the public something new and you won't hear so much "hard times" talk.

If ever there were two people missed last week they were Clarence A. Wortham and his *fidus achates*, Steve A. Woods. We would have liked to have heard Steve's prognostications for the future as he is a real optimist and a man of sound judgment at that. His opinions in this column will be particularly appropriate, as he it was who, lured the writer away from the circus and initiated him in the carnival field. You have a lot to answer for Steve.

By the way, Harry Wright will not be the general agent of the new twenty car show that will go out from the Parker factories next season, but general manager. At that we expect that the agent's duties will devolve upon Harry to a great extent, as he will have an awful job finding a man to fill his own place in that direction. THE NEW YORK CLIPPER wishes him all success.

Mrs. Nat Reiss, we are glad to say, has fully recovered, and has moved into her new flat, situated in one of the very best residential quarters of Chicago. She looks better than she has for years, and amid the lares and penates of Maison Reiss is the same charming hostess as she was with the famous Reiss Shows.

Journalism is a fickle jade, and he who woos her is fortunate if he wins. Al. F. Gorman has a winning way with the ladies, and seemingly has won out with "Miss Journalism." He is a decided acquisition to the ranks of the "Fourth Estate."

Beverley White, the well known press agent for the Gentry shows, is a man whose opinion is worth while in the vaudeville field. Beverley writes what he thinks, and what is more, is a capable critic. He is kind, however, and wields a trenchent pen. If he says your act is good, there's something to it.

WRIGHT WITH NATIONAL MILEAGE COMPANY.

A. T. Wright has passed up the show business, for the time at least. He is now identified with the National Mileage Syndicate, with offices in the National Life Building, Chicago. This is a big firm which has, within the past three months, introduced a coupon system in Chicago stores, and the scope of its operations will be nation wide. Branch offices will be located in every State. Messrs. Hatch and Reiss will have the New York State branch, with offices on Broadway. "A mile of travel with every dollar you spend" will be a familiar sign everywhere, when the campaign is under full headway.

PROSPERITY POINTERS.

SANTA FE CHIEF sees boom; acts. "I am an Optimist," says Hodges as he spends millions for equipment.

SANTA FE Railroad places $2,000,000 order for steel rails and announces $3,000,000 a month purchases for supplies and equipment.

SIR WILLIAM VAN HORNE, leader in Canadian financial affairs, sees big revival of business in United States and great trade benefits from war.

MILWAUKEE reports big increase in freight shipments.

KENOSHA manufacturers increase factory outputs to meet big orders from Europe.

PORTLAND, Ore., breaks all records in grain shipments.

SUCH STARS AS LEW DOCKSTADER, JOHNNY BLISS (of PRIMROSE & WILSON'S MINSTRELS) and EARL GRAY (of BOYER BROS.' MINSTRELS) SAY THE AUDIENCE CANNOT GET ENOUGH OF

WHEN FATHER PUT THE PAPER ON THE WALL

By JACK MAHONEY

The funniest comic song on the market—bar none. Clean lyric, with a laugh in every line and punch at the finish of every chorus. Good for opening or closing. A bear of a melody. Owing to the heavy demand for extra choruses more have been written. Better get it before everybody kills it

ANOTHER APPLAUSE WINNER

A THOUSAND TIMES A DAY

A wonderful semi-high class ballad with a sensible lyric and great 12-8 chorus

JACK MAHONEY, Music Publisher, "The House of Clean Songs," 226 West 46th St., New York

"PAT'S" PEN PICTURES OF PROFESSIONAL PERSONALITIES.

No. 7—CON. T. KENNEDY
The Man Who Knows

A practical man is a man who makes a thing work; not necessarily the one who works it. It is not safe to call a man a visionary because he is studious, nor an idler because his hands are soft.

The expert is as much a practical man as any skilled mechanic.

The striking feature attendant to the remarkable development of the Con T. Kennedy Shows is practically due to the all-round business and mechanical excellence of their esteemed owner, whose masterful handling has maintained their healthy growth and earnings, despite the depression of the past season, while other organizations of equal magnitude have been seriously affected.

Popular amusement has become a fundamental need. No possible shift of human activities will ever seriously interfere with the pleasures of the human family, and it is in catering to this need of relaxation and pleasure that Con. T. Kennedy shines.

Every shift in our form of pleasure, every change in our mark of progress, brings some strong character to the fore-front. There should be no alarm that the demand for carnival attractions will ever cease when men like Con. T. Kennedy are at the helm of affairs.

In the carnival field he has no superior in this generation. He retains a large personal and public following, and of late years this public has shown an increase. He has a dominant personality, is a great executive, and is full of action, dash, zest, go. It is enough to say Con. T. Kennedy is the beau ideal of progressive carnivaldom.

He's lived, fought, joyed, sorrowed, adventured through life in the show world, and knows its inhabitants perhaps as well as any man on earth, because he is one of them.

This universe operates on principles of justice, mercy, honor. All the affairs of our own pigmy lives hinge about these attributes. They are the warp and woof of life. Con. T. Kennedy exemplifies them; hence, the immutable cosmic laws that he obeys re-act automatically to his success, which can not be described to either luck or circumstance.

When carnival history is written, what more fitting epitaph for Con. T. Kennedy than Marc Antony's immortal tribute to Brutus: "This was the noblest Roman of them all. His life was gentle, and the elements so mix'd in him that Nature might stand up and say to all the world, This was a Man."

SHOWMEN'S LEAGUE OF AMERICA WEEKLY BULLETIN.

A. T. WRIGHT OFFERS SUGGESTION.

Since the special meeting of The Showmen's League held in Chicago recently there has been a deal of discussion, *pro* and *con*, as to what should be done to make the organization most effective. Many opinions have been expressed and will be offered, and from week to week this column in THE CLIPPER will be given over to suggestions and comments and answers to correspondence, addressed to the secretary, which may be of general interest to members of the League and the show world at large.

A. T. Wright, now identified in an executive capacity with the National Mileage Company, Chicago, and one of the pioneer members of the S. L. A., says: *"The League should have a special, definite and permanent object.* And that object should be one that will appeal to all—rich and poor, high or low, sick or well, male and female—in the show world. In other words, broaden the scope of the organization so that the membership may include representative individuals in branches of the show business other than that of outdoor amusements, and then build a park, or resort, where indigent show folk could live in ease and comfort and enjoy the pleasures of life. Where the well-to-do, as well as the humbler folk, could while away their vacation hours. All this could be done and the entertainment furnished by professionals, who are members or may be visitors, without expense."

Mr. Wright, continuing, says: "This reserve should be located near water and rail transportation. It should be made a *home* for the indigent and a place of pleasure for all. I believe that it would not be at all difficult after a location had been selected to obtain six hundred and forty acres of land, in close proximity to a good, live town, and that the municipality would contribute the land, free of taxes, with free water and free lights, and liberal donations towards erecting the largest theatorium in America, where circus and stage acts can be produced both Winter and Summer. I am sure the street railway, if necessary, would build an extension to The Showmen's League reserve, and would also pad the donation. Likewise railway and steamship lines could be induced to contribute, for if the project were carried out, as I am certain it can be if once launched, it would mean increased travel, as the resort could not fail to become a magnet for show people and the public at large within a certain radius. I base my judgment on similar conditions which now exist all over the United States with other organizations. *Why not The Showmen's League?*

Some one name a location and I, for one, am ready to go in the field to secure the necessary amount of land, gratis, and I would gladly welcome associates in this wonderful benevolent and amusement cause. I inadvertently failed to mention the fact that buildings for homes, surrounding this theatorium, could be built individually or constructed by individual on monthly payments. The League could do this on the building and loan plan. I consider this a worthy cause, and one that should be given attention and expression so that we may settle upon a plan that will go down in history as the showmen of the world having done something really worth while for their fellow men; an everlasting monument. We will not overlook the women, and they will be with us once they fully understand the proposition. Now that THE OLD RELIABLE has opened it columns for the S. L. A. Bulletin, let the members of our organization who have suggestions to offer, submit them freely. Nothing like printers' ink in matters of this kind and the right will prevail. *The League must live*, and *it can and will do a lot of good.* Let us put our shoulders to the wheel and start something.

Drop a few lines to the Secretary, 505 Ashland Block, Chicago.

(See page 37.)

TOM W. ALLEN CHEERFUL.

Tom W. Allen breezed into the Western headquarters for representative showmen one day last week, and stayed long enough to send this message to the readers of THE OLD RELIABLE: "THE YEAR 1915 WILL BE THE MOST PROSPEROUS AMERICAN SHOWMEN HAVE KNOWN SINCE THE DAYS OF JUMBO." As Tom is a man of few words, this prediction, so tersely put, carries great weight with the Optimist.

THE OPTIMIST.

COLONEL PARKER CONFIDENT.

Among the several notable showmen who honored the Chicago office of THE CLIPPER with a call last week was "America's Amusement King." Having just concluded the sale of the tenth of his famous carry-us-alls, while in the Windy City, Colonel Parker was in a mood most optimistic. Among other things he said: "We are on the eve of a burst of real prosperity, and this being my firm opinion, I am making ready to handle a volume of business which I expect to flow into my Leavenworth factories that will keep the Parker forces working night and day for months to come. There are many reasons why the people of these United States should have plenty of ready money to spend for amusements in 1915, and the years to follow—really too many to enumerate. The Panama Canal in full operation, bringing important markets hundreds or thousands of miles nearer to our doors; the nation less bent upon extravagance and more determined to exercise industry and economy, and at the same time more inclined to patronize amusement enterprises. Europe must have hundreds of millions worth of our products. If she does not pay in gold she will probably pay in securities. The re-opening of the Stock Exchanges has eased the situation. The time has arrived for a display of courage and confidence. We have allowed ourselves to be swayed overmuch by fears not always justified. Put me down as a charter member of the Optimist's Club."

COCHRANE PROGNOSTICATES.

Colonel Wallace W. ("Wallie") Cochrane has torn himself away from the wanderlust long enough for a breathing spell in New York City during the holidays, prior to resuming his itinerary, which leads to Palm Beach, Tampa and other Florida dream spots for the rest of the Winter. Upon being approached by a representative of THE NEW YORK CLIPPER at the Waldorf one day last week, "Wallie" unbelted himself, and after carefully clipping the end of one of his perfectos (for which he is famous), said: "Am I optimistic? Well, I guess yes, and then some. As I remarked to my friend, John Ringling, not long ago, 'put on a few extra lengths of reserves next season, old top, for you will need them, without a doubt.' During the past few months I have circled about all over the country. As you are aware, I am especially interested in the steel business, and I have come in contact with some of the leading steel men, who are most optimistic. Steel is the pulse of business—the barometer of trade. Sky scrapers, terminal stations, bridges, etc., are being contracted for, and the railroads, will demand enormous quantities of steel for improvements and extensions. The big business men are making ready for the rush that is bound to come. Mingling pleasure with business I visit nearly all of the large tent shows during the season. I am naturally inclined toward the show business, and have threatened several times to break into the game. The tent show boys will get 'their's' next season, or I am no prophet."

HAROLD BUSHEA SAYS "GREAT."

Harold Bushea, traffic manager of the Sells-Floto-Buffalo Bill Shows last season, and who arrived in Chicago last week, following a four weeks' trip in the South and West, was a welcome caller at the Western Bureau of THE NEW YORK CLIPPER, Tuesday, 8. Bushea fairly exudes optimism, and upon our query, "What about the outlook for next season?" he exclaimed in no uncertain tone, "GREAT," and continuing, remarked: "All the traveling men, all the business men, merchants and manufacturers with whom I have come in contact, predict that following the first of the coming year there will be the biggest revival in trade circles and manufacturing industries this country has ever witnessed. Irvin Cobb's recent interview with Lord Kitchener, published in *The Saturday Evening Post*, has been copied by the daily newspapers all over the land, and Kitchener's prediction is that the foreign war, now raging, will continue at least three years. If this prediction holds good, the United States will be called upon to feed and clothe all Europe and supply Central and South America with the manufactured articles those countries have heretofore purchased abroad. Hence, I believe I am fully justified in gushing over the outlook."

"LOOKS GREAT" SAYS BARKLEY.

A. H. Barkley is the general agent of the Con T. Kennedy Shows. He has had a wide experience in the circus and carnival field. He enjoys an enviable reputation in the front ranks of the tent show fraternity. Barkley above all is a conservative. The Optimist has enjoyed his acquaintance and friendship for years, but never has he known him to become unduly enthusiastic over anything. He takes things as he finds them, and does the very best he can to get results. And be it said to Barkley's credit, he generally gets what he goes after. Well, to hear him talk about next season one would never dream that there had been any question of a doubt lingering in the minds of showmen as to what to expect in 1915. Of course, Barkley is bolstered up in a great measure by "The Man Who Knows," who believes just as he does. And that always helps when the boss is back of you. "IT LOOKS GREAT from where I sit," says Barkley, and Kennedy says "Amen."

WANTED FOR HUNT STOCK COMPANY

Woman for Heavies, Characters, General Business and Specialties; Man for Juveniles, General Business and Specialties; Man for General Business to Double Piano. State all and lowest hard time salary in first letter.

M. A. HUNT
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REPERTOIRE PEOPLE IN ALL LINES

Those doing Specialties given preference. Send late photos and all particulars. Those who worked for us before, write. Address

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Experienced, Reliable. Stock or Rep.

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PLAYS — TABLOIDS, Etc., TO ORDER. ALICE HOWLAND, Box 276, Chicago

In answering ads, please mention CLIPPER.

AT LIBERTY—EARL PARRISH, Gen. Bus.; ht., 5f t. 10 in., wt. 160; EVELYN BENNETT, Ingenues, Juveniles, some Characters; ht., 5 ft. 4 in.; wt., 110. Good wardrobe on and off; experience and ability. Joint only. Need tickets. Wishing all friends prosperity for 1915. Address 503 So. Maple Ave., Green Bay, Wis.

WAR SLIDES—Subjects direct from Europe. 20 up-to-date slides in Sepia and bright colors, with descriptive lecture for $10. Will be released at once. This big feature will get you the money. Order now. We ship quick. THE MICHIGAN ART CO., Station D, Grand Rapids, Mich.

JOHN W. SIMONS, JR.—The address of John W. Simons, Jr., known professionally as Jack Simonds, is wanted. Any person who can give this information is requested to communicate with Bowers & Sands, Attorneys, 46 Cedar Street, New York City.

Musical Comedy WANTED

NIGHT OF JAN. 12, 1915, at Mattoon, Ill., account State Firemen's Tournament. First money guarantee by Committee to First Class Company. Communicate at once with E. B. TUCKER, Firemen's Entertainment Committee, Mattoon, Ill., giving best terms.

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LEADS, HEAVIES and GEN. BUS.

Good wardrobe. Sober and reliable. Quick, sure study. Can join on wire.

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Wentworth's Comedy Co. Wants at Once

Repertoire People in all Lines. Those doing Specialties preferred. Salary with the times if you expect an answer. Long engagement to the right people. (Tabloid plays). Week stands. No tickets unless I know you. Salary low but sure. Walter Haven, write quick. EDWIN F. WENTWORTH, (Gen. Del.), Milwaukee, Wis.

HARRY KRANZ AND HIS BOYS FROM THE PHILA. OFFICE OF THE WATTERSON, BERLIN and SNYDER CO. WISH ALL THEIR FRIENDS A MERRY CHRISTMAS AND A HAPPY NEW YEAR

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WISHES ALL HER FRIENDS

A HAPPY AND PROSPEROUS NEW YEAR

WANTED FOR THE

Al. G. Field Greater Minstrels

IMMEDIATELY

BASS SINGER FOR CHORUS WORK

One who can **double alto horn** in band preferred. (Instrument furnished). **Also other Singer** of reliability and experience. EDWARD CONARD, 50 East Broad St., Columbus, Ohio.

—ED. — —TOOTS—

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Those doing Specialties given preference. Must have A No. 1 wardrobe, and make good appearance. State all first letter. Address CORNELL and PRICE.

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Wanted -- First Class Repertoire Co.

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Stock Engagement at Akron, Ohio, to Open Dec. 24 or 28

Wire Bills up in and best sharing terms. Will buy outright if figure is right. Have open time for first class Attractions. One, three and week stands.

O. L. ELSLER, Mgr. The Grand, Youngstown, Ohio.

Merry Xmas to All

REX HOTEL S. W. COR. 10th & CHERRY STREETS PHILADELPHIA, PA.

ELECTRIC LIGHTS, HOT AND COLD WATER IN EACH AND EVERY ROOM.

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Must play a responsible line of parts, dress well on and off. Don't misrepresent. Tell all first letter.
JACK BROOKS, Mason City, Iowa, until Dec. 23.

WANTED QUICK

LEADING MAN AND WOMAN. ALSO GENERAL BUSINESS MAN

All must do Specialties. Three day and week stands. Tickets if I know you. Address
Manager MURREY STOCK COMPANY, Malone, N. Y.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Alman, Mrs. Dan
Allthorpe, Lily
Adgie, Miss
Burg, Dorothy
Baum Miss Jack
Bennett Mrs Dan
Brooks Mrs Jack
Barrington, Marguerite
Brandon, Mae
Cadwell, Madge
Courtney Pauline
Cooper, Rene
Cody, Vera
Courtney Pauline
Colyer, Mrs E.
Chase, Laura
Clark, Laura
Clark, Benita
De Mello, Ernestine
Dupont, Teddy
Davis, Tiny
De Vere, Grace
DeFoliart, Evelyn
De Varo, Mlle.
DeForrest Sadie
Davenport Mazie
Day, Minnie
Earle, Julia
Estes, Ethel
Erickson, Mrs. Knute
Faust, Mrs. L.
Forest, Miss D.
Ford, Rita Pear
Garnella, Elsie
Glanton, Melba
Gordon, Nettie
Hickman, Mrs. Geo.
Hollingsworth, Martha
Haynes Beatrice
Hughes, Madge
Hart, Lillian
Heaton, Marie
Heineck, Anita
Hoag, Evelyn
Henry, Carrol
Jerome Miss Jo
Jameson, Katherine
Kelly, Dorothy
Kennedy, Mrs. John
Krell, Flo
Link, Evelyn A
Lang, Beth
Leab, Frances
Lorette, Aileen
Lyttleton Evelyn
LaCount, Bessie
Miller, Mary
Meers, Marie
Mullally, Dot
Martin, Blanche
Nicholson, Evelyn
O'Neill, Sadie
Plageman, Miss M.
Rotoli Francesa
Ramsdell, Gertrude
Rich, Aubrey
Russell, Marie
Rowley Nina Ga.
Russell, Marie
Richardson, Anna
Sykes, Carrie
Stafford, Mrs. Jack
Stanley, Mae
Sabel, Josephine
Sprague, Norah
Shipman, Helen
Sykes, Carrie
Sherwood, Blanche
Schoemer, Adelaide
Sullivan, Ada
Shaw, Amy
Thatcher, Mrs. Geo.
Tucker, Marguerite
Tusard, Carmen
Tubbs, Mrs. Emma
Vaughn Dorothy
VanOrden, Ethel
Webb, Mable
Wilson, Miss M.
Winston, Bess
Williard, Marguerite
Wilson, Marie
Wright, Geraldine
Wentworth, Maymo
Woods, Jessie B
Wood, Etta H.
Young, Pearl

GENTLEMEN'S LIST.

Alman, Daniel
Aldridge, Chas.
Adams, Frank C
Allen, Jack R.
Allmon, Grant
Bennett, Johnny
Bertrand, Frank
Burt, Wm P.
Bayes
Barshaw, Walt.
Bachmann, Ed.
Berst, F D.
Prehany, Jack
Brads, The
Bishop, F. & Co
Burba, Joe C.
Benzer, Neil
Billing, H. H.
Barrett, Clyde
Bellgardt, H. K
Brown, W. S.
Banvard, Flying
Barnes, G. E.
Curren, Edw.
Comstock-Terry Co.
Covert Earnest
Carroll, T. J.
Carpenter, W.
Carroll, G. F.
Campbell, R.
Dudley, Edgar
Dampier, Fred
DePew, Thos.
DePree, Many
Dashington, Al.
De Vere, H. N.
De Poe, G. A.
Dorsey, Geo. L
Davis, Jack
De Silva, J. S.
Dorrity, Harry
Duning, Bodie
Dell, Bert
Esmond, W. H.
Edwards Sloan Colored)
St Cota
Fay, Hugh
Fitzwilliams, F
Fendell, Dan
Graham, Frank
Grimes, LorenW
Goodwin, Ben
Georgeson, H.
Griffith, John
Gwynn
Greenberg, W A
Gessell, G. F.
Grisman, Mr.
Graham, Herbt.
Hooker, Chas.
Hank, Arthur
Harrison, Chas.
Hickman, Robt.
Hamilton, Jas.
Hutchins, A. F.
Hyde, Jack
Howson, Frank
Hitner, D. O.
Henry Col. H P.
Hamilton, Jas.
Hutchins, H. T.
Holt, Alf.
Harison, J. L.
Harkins, W. S.
Hosier, Howard
Haven, Walt A.
Keane &Window
Kent, Will H.
Jesson, Chauncy
Johnstone, E. H
Jarrell, B. C.
Kessinger, L.
Konz, C. M.
Kersands, Billy
Lawrence, L. A.
Leonard, J. B.
Leons, Aerial
Lowande, Oscar
Lee, Lee H.
Lewis, Artie
Link, H. F.
Logrenia, Chas.
Lane, Earl
Lorens, Jack
La Rue, Frank
Mokelke Edward
Mock, Harry
McLacklan, WB
Mack, J. C.
Merriwell, Chas
Mascrieff, L.
MacReynolds L.
Messer, Henry
Melrose, E.
Muller, Gene
Martin, Robert
Merriman, E. J.
Moore, Geo
Maximo, Sig.
Myers, John K.
Martz, Al.
Macnamara, W.
Monahan, Will
Morgan, Alf.
McKeon, Frank
Murphy, Eug. J.
McGowan, J. B.
McShane, Jack
Maddox, Reb O
Macklem, C. H.
Mattix, P. S.
McCarthy, J. M
Nowtzski, S. H.
N. Y. Prod. Co.
Nunn, W. P.
Noxon, B. D.
Patrick, John
Patch, Geo. L.
Pratie, Wm.
Power, E. F.
Rennels, H.
Russell, Dan
Rich, Geo.
Rollins, Jack
Scheirer, Frank
Slichter, G. P.
Simpson, F. W.
Stellman, W. G.
Sherrard, Del.
Simonds, J. W.
Shippe, Edw.
Smith, F. C.
Scammon, A. Q.
Stevens, H. A.
Searcy & Eveett
Sylvester
Schulik, F. J.
Schrimpf, E. E.
Sosman, G. V.
Seymour, Arth.
Stuart, "Male Patti"
Sherwood, Harry
Simons, J. W. Jr.
Simosons, The
Terrill, Guy
Taylor, John
Trumbull, L. R.
Templeton, Roy
Voelckel Rudolp
Varpillat, Wm.
Verga, Nchols
Wilson &Aubrey
Walters, Lew
Waite, Kenneth
Waite, Billy B.
Walck, Ezra C.
Wolf, Henry
Williams, F. C.
Walker, Fred G.
Witte, Wm.
Walters, Taylor
Wilson, S. Hep
Wiegel, Fred
Wilson, Wm.

SEE NOTICE AT HEAD OF LIST.

Deaths.

IN MEMORIAM—In Loving Memory of My Dear Husband, **W. J. SULLY**, who passed away Dec. 28th, 1913.

Day by day I sadly miss him,
Friends may think the wound has healed;
But they little know the sorrow,
That within my heart's concealed.
JANET MILLER SULLY.

EVA VINCENT, Dec. 10.
JAMES FAIRBANKS, Dec. 4.
MRS. C. G. KEENEY, —.
THOS. A. HILL, Dec. 2.
FRANK COLLINS, Dec. 10.
EDDIE ACKERMAN, Nov. 21.

LEOPARDS AT THE PALACE.

Arthur L. Hill, manager of Vallecita's leopards, is in New York aranging for a route on the U. B. O. next season. He informs THE CLIPPER that his act has been booked by Alfred Butts at the Palace, London, next February, and will be the first wild animal act that has ever been booked at that Theatre.

THIS is Mae Holden's big week at the Casino, Brooklyn. The Electric Spark will have a big theatre party and dinner in her honor, given by her Brooklyn admirers.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Anglin, Margaret—Columbia, Wash., 21-26.
Angell Stock (Joe Angell, mgr.)—Osceola Mills, Pa., 14-15, Houtzdale 17-19, Bellefonte 21-26.
"Adele"—Ford's, Baltimore, 21-26.
Baker Stock—Baker, Portland, Ore.
Bloom, Max (Tab.)—Jackson, Mich., 17-19.
"Blue Bird"—Davenport, Ia., 16.
"Belgian Battlefield" (Picture) — Michigan City, Ind., 20.
Carroll Com. Co. (Correction)—Shepherdstown, W. Va., 17-19.
Dainty, Bessie, Players—Waco, Tex., 14-19.
"Don't Lie to Your Wife"—Logansport, Ind., 25.
"Damon & Pythias" (Picture)—Waco, Tex., 25, 26.
Franklin Stock—Knoxville, Tenn., 14-19.
"Freckles"—Knoxville, Tenn., 25.
Gardner-Lawson Com. Co. (Tab.)—Anderson, S. C., 14-19, Greenville 21-26.
"Girl and the Tramp"—St. Joseph, Mo., 18, 19.
Hale, Harvey—Concordia, Kan., 14-19, Fairbury, Neb, 21-26.
"High Jinks"—Memphis, Tenn., 16, Hot Springs, Ark., 19.
"High Cost of Loving" (Lew Fields)—De Kalb, Ills., 25-Jan. 2.
Irwin, May—Standard, New York, 21-26.
Jones, Johnny J., Show—Tampa, Fla., 14-19.
King & Sylvester Stock (Geo. S. Grennell, mgr.)—Deposit, N. Y., 14-19.
Kolker, Henry—Peoria, Ill., 25.
Kolb & Dill—(Correction)—Los Angeles, Cal., indef.
"Kitty MacKay" (Wm. Elliott, mgr.) — Toronto, Can., 14-19, Montreal 21-26.
Lapokova, Lydia—Playhouse, N. Y., 23, indef.
Lawrence, Del S., Stock—Montreal, Can., 14-19.
Lang, Frank E., Stock—Waukesha, Wis., 14-24.
"Little Boy Blue"—Memphis, Tenn., 25, 26.
"Little Lost Sister"—Grand Rapids, Mich., 17-19.
"Little Modiste, The" (Halton Powell, mgr.)—Clinton, Ia., 21-23, Boone 24-26.
"Little Women"—Harrisburg, Pa., 26.
"Maggie Pepper"—Toronto, Can., 14-19.
"Midnight Girl, The"—Majestic, Jersey City, 21-26.
"My Lady's Dress"—Toronto, Can., 14-19.
"One Girl in a Million"—So. Bend, Ind., 19.
"On Trial," No. 2 Co. (Cohan & Harris, mgrs)—Detroit 21-26.
"Potash & Perlmutter" (A. H. Woods, mgr.)—New Haven, Conn., 14-16.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Greenville, Miss., 17.
"Poor Little Thing"—Bandbox, New York, 22, indef.
Roberts Shows—Augusta, Ga., 14-19.
Ritchie Stock—Union City, Ind., 16-21.
"Rebecca of Sunnybrook Farm"—Kalamazoo, Mich., 18, 19.
San Carlos Grand Opera Co—Lincoln, Neb., 17.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, 23 indef.
"Squawman, The" (Tab.)—Elgin, Ill., 14-16, Racine, Wis., 17-19.
"Story of the Rosary"—Toronto, Can., 21-26.
"Ship Ahoy Girls" (Chas. J. Krause, mgr.) (Tab.)—Wheeling, W. Va., 21-26.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Atlanta, Ga., 17-19.
"Suzi" (Lew Fields, mgr.)—Adelphi, Phila., 21, indef.
Trousdale Bros.' Co.—Sac City, Ia., 16, Lake City 17, Jefferson 18, Fonda 19, Manson 21, Rockwell City 22.
Thompson, Frank H., Pictures—Argyle, Ill., 21-24.
"Tabarin Girls"—Dave Newman's—Augusta, Ga., 14-19.
"Thirty Leagues Under the Sea" (Picture)—Majestic, Jersey City, 14-19.
"Uncle Tom's Cabin" (C. B. Harmount, mgr.)—Sharon, Pa., 16, Conneaut, O., 17, No. East 18, Syracuse, N. Y., 25, 26.
"Under Cover"—Grand Rapids, Mich., 25, 26.
Wilson, Al. H.—Knoxville, Tenn., 26.
"Way Down East"—Jackson, Mich., 25, Kalamazoo 26.
"Winning of Barbara Worth"—Waco, Tex., 19.
"Within the Law"—Colonial, Baltimore, 21-26.
"Your Girl and Mine" (Picture) (Correction)—Casino, N. Y., 14-19.

"OLD FRIENDS" HOLD BANQUET.

NEW MORRISON HOTEL OPENS IN BLAZE OF SPLENDOR.

(*Special to* THE NEW YORK CLIPPER).

CHICAGO, Dec. 11.

The first banquet held in the new Morrison Hotel took place Thursday night, 10, and was a gathering of "The Old Friends Club of America," a social organization composed of theatrical people. The recent socials of the club had been such big successes, and the exceptional pleasure of the events had been attributed to the presence of the ladies, so this Morrison event was arranged by Robert Sherman, James Wingfield and Fred Hicks (the committee) with the idea of having the gentler sex represented.

MILES SELLS HIPPODROME.

Charles Miles, the theatrical promoter, has closed the sale of his Minneapolis house, the Miles Hippodrome, to Ruben & Finkelstein, who already own the New Palace and New Grand Theatres, of Minneapolis, and the Princess and other theatres in St. Paul. It is reported that the purchase price was $350,000. The Miles Hippodrome is located at 42 Seventh Street South, and was operated as a popular priced four-a-day vaudeville house. Manager W. F. Gallagher, popularly known as "Bill" Gallagher, who has continuously managed the Miles Hippodrome, from a short time after the theatre was first opened, although asked to remain by the present owners, will stay with the Miles interests, and has gone to Cleveland, O., to manage a Miles house there.

BIGGEST BUDGET YEAR.

Among the few institutions that the war depression does not seem to have hit is *Madison's Budget*. The current issue, *Madison's Budget*, No. 15, is reported to have smashed all previous sales records during 1914, and in the language of "Johnny Walker," is going stronger than ever. Its editor and publisher, James Madison, writes for many of the biggest acts in vaudeville, which is in itself a guarantee that only the best and funniest comedy material will ever find its way into the *Budget* columns. *Madison's Budget* is in its sixteenth year, and the fact that each issue has sold better than the previous one is proof par excellence of the esteem it is held in by the profession.

ED. VOGT, the "lanky comedian," for the past three seasons principal comedian with Ben Toy's Musical Comedy Co., left the company Dec. 1.

STOCK

MARGUERITE FIELDS' SUCCESS.

The Marguerite Fields Stock Company closed a very successful week at the Empire, Glens Falls, N. Y., Dec. 12. This was Miss Fields' first visit to Glens Falls, and she had full houses every night.

Her acting, especially in "The Awakening of Helena Ritchie" and "Sex Against Sex," was of high calibre, and her supporting company was capable.

NOTES FROM THE AGNES GEYER STOCK CO., now in its fortieth week.—The company is now in the State of Kansas, headed South, where they will spead the Winter. We have added six newmen to our cast. S. M. Curtis left last week. Jock Poore also left, on account of his very bad health. At Hutchison, Kan., Great Bend and Eldorado we did our banner business. Chas. Andress called on us at Great Bend. Pawnee Bill and wife entertained the Geyer Family at Pawnee, Okla. Agnes Geyer is still playing the leading roles. Ralph Nichols and Jessie Troy again joined the show at Arkansas City, Kan. They have closed their company, "Yankee Doodle Boy." We now have the best lookin rep. show on the road, composed of real talented people. We have added a male quartette and a ladies sextette, making it a musical stock company. There are none of the old members with the show. Any mail for this company will always be received if sent in care of THE CLIPPER. Chas. Geyer paid the show a visit several weeks ago. He is handling a musical comedy. All is lovely with the Geyer Show. Mayme Wentworth left eight weeks ago, and we would be glad to welcome her return.

ROBERT GREEN, of the Terry Musical Comedy Co., writes from Waco, Tex., as follows: "We are still doing a nice business here in spite of unfavorable business conditions. Al. G. Field's Minstrels turned them away here last week. This is one solid year I have been here in stock musical comedy, and we are still doing a fine business. The company is as follows: J. W. Terry, owner and manager; Robert Green, producing comedian; Otto Oretto, comedian; George Clark, character man; Arthur Jackson, straights; Hazel Green, leading lady; Violet Allen, soubrette; Nora Emmett, character woman. Chorus: Martin Sisters (Laura and Litha), Agnes Hendon, Cecil O'Dowd, Mable Broaderick, Lillian Murry, Bessie Harris, Cora Terry, wardrobe mistress."

LIONEL H. KEENE, of Baltimore, Md., who was connected with the advance staff of the Sothern and Marlowe combination up to the time of their retirement from public life last season, now holds forth as treasurer of Poli's Auditorium Theatre, Baltimore, succeeding Amos Harryman, who is well remembered in theatrical circles.

HENRY MORTIMER, formerly of the Henry Mortimer Players, which recently finished a very successful season at the Park Theatre, has left Manchester, N. H., and the successive company, styled the Park Theatre stock, is under the efficient direction of Frederick Burton, who was formerly associated with Mr Mortimer. The company opened Dec. 14.

NOTES from the Ethel May Shorey Co.—This company, since last August, has been through the States of Maine and New Hampshire and the Maritime Provinces. At Caribou, Fort Fairfield, Houlton and Presque Isle In Aroostook County, Me., the business was capacity at all performances, and the company has been booked back for return dates over the entire route. The company made a jump from Franklin N. H., to Rockland, Mass., and after the first performance were booked by Manager Bowler for return date—Jan. 25-27. Notwithstanding opposition we are playing everywhere to good business. Week of Dec. 14 we are at Westerly, R. I. We lay off Christmas week, and then play our route through Massachusetts, Rhode Island and Connecticut. There has been but two changes in the roster of the company in three years. Manager F. S. Campbell predicts a banner season for this company.

MABELLE ESTELLE, who has been playing in vaudeville, will join the Forsberg Players, at the Orpheum, Newark, N. J., Dec. 28, and appear in "The Little Millionaire."

NOTES FROM FRANK E. LONG CO.—The Frank E. Long Co. will close for their usual Christmas layoff at Waukesha, Wis. Manager Long will spend his time re-organizing and overhauling things in general. There will be a great many changes as to plays, people, etc., both in the dramatic and vaudeville lines. Joseph Remington has signed for leads, Walter Fane for characters and heavies, Ed. Mills, comedy; also Sam Cottrell, the Bergers, comedy acrobatic and up-to-date dancers; John Sullivan, juveniles; Virginia Sterron, ingenue leads; Margie Garrett, juveniles; Janet Carew, characters and heavies. Mr. Long claims he will have the best acting company in the West. Nothing but royalty plays will be presented, and up-to-the-minute specialties. The Long Stock Company opens Christmas Day, with a matinee, at Oshkosh, Wis.

MRS. MAY O. STEIN is requested to communicate with her daughter, Mrs. H. F. Vickery, 133 Massachusetts Ave., North Andover, Mass. Mrs. Vickery will open with the Monte Thompson Stock, at Waltham, Mass., after Christmas.

AL. TRAHERN has resigned the management of Keith's Bronx stock house.

PUBILLONES SHOW.

This show opened its season at Havana, Cuba, Nov. 19. The opening performance was attended by the President De Andrade and his family, and all the notables in the Government. The program included: The Jardys, acrobats; Ryans, perch act; Miss Magy, trapeze; Miss Anetta, the McArthurs, cyclists; Miss Lottie, Slegrist-Silbon Troupe, Olifan Trio, Diaz Bros., Miss F. Howard and Carl Bentzen, Golden, Mlle. Luisa, Hermanos Powells, horse act; Miss Darling and dogs, Miss Margarita and lions, Capt. Weber, horses; Fred Darling, mules and ponies; Miss Paulina.

Richard Pitrot, New York representative, booked the acts.

LADDIE CLIFF IN DEMAND.

Laddie Cliff is certainly in demand this season. The Gaiety Theatre, London, Eng., offered him a role in the coming production, and he is also wanted for the Klaw & Erlanger review in January, and in addition to this he is considering time offered him by the vaudeville magnates.

TINY REVIEW FOR ZIEGFELD.

Beginning Monday, Dec. 28, F. Ziegfeld will present at the Danse de Follies, atop the New Amsterdam Theatre, a forty minute musical sketch, with many pretty girls and a dozen well known performers in the company. The object is to make this dance palace different from any other in New York.

SIGNS LONG CONTRACT.

Priscilla Knowles, the famous stock star, has signed a contract with J. Wesley Rosenquest, manager of the Fourteenth Street Theatre, New York, to present one act plays, a new one every week. She will be supported by a first class cast.

"THE MERRY WAG" BACK.

"Doc" O'Neil, the plump "Merry Wag," "nut" comedian, returned to New York this week, and is prescribing his laugh powders to the patrons of Keith's Colonial Theatre.

FRANK J. STRATTON'S mother died of pneumonia on Dec. 8, after four days' illness.

H. D. COLLINS, who has many seasons been connected with various colored enterprises, and who was, this season, ahead of the Black Patti Musical Comedy Co, under the management of R. Voelckell, closed with that attraction at Memphis, Tenn., is considering an offer to organize a minstrel show for a prominent theatrical manager making headquarters in St. Louis, where the show will rehearse.

BILLIE AND AGNES MURTHA closed with the High Rollers Co., Dec. 5, and are staying at their home, 1055 Teller Avenue, Bronx, N. Y., until they join another show.

VAUDEVILLE IN CHICAGO.

Palace (Harry Singer, mgr.)—Near zero weather prevailing, full house Monday matinee. Bill: Johnny Hyams and Clara McIntyre, Mike Dowlin and Marty McHale, McBdred and Cannon, Claude and Fannie Usher, Jack Ryan and Harry Tierney, Lipinski's dogs, Les Salvaggis, Byrd Crowell, James Diamond and Sybil Brennan.

Majestic Lyman B. Glover, mgr.)—Business fine despite cold weather. Trixie Friganza headlined in new act. Gus Edwards' "Matinee Girls," Sig. Borgonghi, Eva Taylor and company, Nellie Nichols, Mack and Orth, Loyal's dogs, Toney and Norman, Gormley and Caffrey.

Colonial (Norman Field, mgr.)—Morning shift displayed real talent in every act. Jack Strouse is hit of the bill. Tom Cuma, Roach and Crawford, Cevene Troupe, Hartley and Pecan, Andrew Mack, Three Von Staats, Taylor and Brown, Maseroff Troupe, Bicknell and Gibney.

McVicker's (J. G. Burch, mgr.)—Business held up as usual. Acts appearing morning shift appreciated. Anderson and Burt, Gollet, Storkes and Lafayette, Elsie Gilbert and company, Bessie Lecount, Frevoli, Reidington and Grant, Carmen and White, Victoria Four, Muller Bros., Orphea.

NOTES

Johnny Baker arrived from Omaha this morning.—John J. Murdock was in Chicago Saturday.—Jack Curtis, New York vaudeville agent, is in Chicago.—Martin Beck is expected here soon.—Andrew Downie, prominent Eastern circus man, is in Chicago—L. C. Trabaud, of Ben Krause Shows, is here, and will go with Tom Allen Shows next season.

WARREN A. PATRICK.

MRS. KENNEDY, formerly of Mrs. Kennedy's Boarding House, on West Thirty-eighth Street, New York, is living in reduced circumstances at 256 Mott Avenue, Bronx, New York, and would appreciate any assistance from her friends.

THE VERNON SISTERS are a big feature at the Atwood Cabaret, Troy, N. Y., doing their singing and dancing act.

EZIER AND WEBB are appearing this season in a new comedy act by Junie McCree, entitled, "The Chaperon and the Heiress." They were a big scream at Proctor's Troy house.

CHAS. LA FORD, "the boy with the voice," is now playing an engagement at the Alpha Theatre, Atlanta, Ga.

DAVE A. HOFFMAN, the Hebrew comedian, in burlesque the past few seasons, is now back in vaudeville with the Five Novelty Minstrels, and reports success in the Middle West. At present they are on their sixth week of the Affiliated Circuit, and open on the Pantages Circuit, Jan 1. The other members of the act are: Harry A. Meyers, Benny Burke, Billy Scheuler and Dave Brewster. The above act is a Hebrew minstrel, carrying special scenery.

THE MUSICAL BRENNANS write: "We are still playing throughout the Southwest for the 'steenth' time, meeting many old friends, as well as making many new ones, we hope. Business is very good in the wheat sections, but in the cotton districts things theatrical are rather doleful, with everyone hoping and praying for the embargo on the South's principal mainstay—cotton—to soon be lifted. One of our main causes of worriment in this section is to connect with our old mainstay—THE OLD RELIABLE—as we have been associated so many years together in good and bad weather. Its appearance to us is like a letter from home."

FRITZI SCHEFF, English pit bulldog, owned by W. P. Stevenson, won first prize at the bench show held in Phoenix, Ariz., Nov. 9-14. This dog is well-known in theatrical circles, and has taken part in several plays. While Mr. and Mrs. Stevenson were at the theatre and Fritzi Scheff at the bench show, someone robbed their room, getting fifty dollars in cash and all of their jewelry, excepting what they were wearing. Mr. and Mrs. Stevenson were for years connected with the North Bros.' Stock Co.

IN our Milford, Mass., letter of some weeks ago, we inadvertently stated that Billy Hall was working with Eva Scott, in specialties between acts of the plays. Mr. Hall is working with his wife, Effie Hall, in specialties, and also playing principal roles in the dramas.

BERG AND WESTON open on the Bert Levey Circuit, Dec. 26, at Prescott, Ariz.

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CONTINUED ATTRACTIONS.

ASTOR—"The Miracle Man," thirteenth week.
BOOTH—"Experience," eighth week.
BELASCO—Leo Ditrichstein, in "The Phantom Rival," eleventh week.
CANDLER—"On Trial," eighteenth week.
CORT—"Under Cover," seventeenth week.
COMEDY—Marie Tempest, in repertoire, seventh week. "The Marriage of Kitty" will be revived, opening Friday, Dec. 18.
COHAN—"It Pays to Advertise," fifteenth week.
FORTY-FOURTH STREET—Dippel Opera Co., in "The Lilac Domino," eighth week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, twelfth week.
FULTON—"Twin Beds," nineteenth week.
GAIETY—Ruth Chatterton, in "Daddy Long-Legs, twelfth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," ninth week.
HIPPODROME—"Wars of the World," fifteenth week.
KNICKERBOCKER—Hazel Dawn, in "The Debutante," second week.
HUDSON—Richard Bennett, in "Damaged Goods," second week.
LYCEUM—Elsie Ferguson, in "Outcast," seventh week.
LITTLE—"A Pair of Silk Stockings," ninth week.
LYRIC—"The Only Girl," seventh week; fifth at this house.
LONGACRE—"So Much for So Much," third week.
MAXINE ELLIOTT'S—Wm. Faversham, in "The Hawk," twelfth week; third week at this house.
MANHATTAN OPERA HOUSE—"Life," eighth week.
NEW AMSTERDAM—"Watch Your Step," with Mr. and Mrs. Vernon Castle and Frank Tinney, second week.
PUNCH AND JUDY—"The Marriage of Columbine," sixth week.
PLAYHOUSE—"Polygamy," third week.
PRINCESS—One act plays.
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," ninth week; fifth at this house.
SHUBERT—"Suzi," with Jose Collins and Tom McNaughton, seventh week; third at this house.
WINTER GARDEN—"Dancing Around," tenth week.

BEG PARDON.

ON ACCOUNT OF GOING TO PRESS EARLIER THAN USUAL WITH THIS ISSUE, THE CLIPPER REVIEWS OF A NUMBER OF ATTRACTIONS AND PROGRAMS WILL HAVE TO BE HELD OVER FOR NEXT WEEK'S PAPER.

EIGHTY-FIRST STREET.

(C. P. STOCKHOUSE, MGR.)

This "house beautiful" was "filled up" Saturday night, Dec. 12. A real good show was on, opened by the Three Twins, a trio of girls who show the "love-it" spirit about their dancing and singing all the way. The routine of the turn needs fixing up and new songs put in. They are three capable girls, who will be other than an opening turn when they get the thing in shape.

Eddie Barto and Florence Clark are clever dancers, and the idea of their "Marooned" comedy skit is pleasing, but too chuck full of ancient gags. "If I Lived On This Island with You" is their only song. A pretty water drop, with a "moon raising" effect part for "sight," makes a neat background for them to dance gracefully before, even if they are stranded on an isle. Miss Clark's plumpness interferes not with her being fairylike in dancing. With up-to-date talk, Barto's comedy way would get value received. They should have been further away from all the dancing they followed.

S. Walter Davidson, and his assisting orchestra of eight musicians, was given the "spotlight" to feature his violin ability. A fine orchestra, although the 'cellist would do well to go lighter on his right arm when singing acts are on.

James MacCurdy, assisted by Mrs. MacCurdy and Sylvia Star were a great laughing success with "Put On Your Old Grey Bonnet," due to the complications that arise about an Irish politician believing a "high flyers" view, that a man's success in business is judged by the way his wife dresses. He, a democratic candidate, is to come into one hundred thousand dollars if elected this particular evening (Election Night). He had an old fashioned "grey bonneted" gal from the "ould sod" for a wife, but after "panning" her for not being up to the times, his election to office changes his views, and he decides to hold on to the "old time wife" and go back to Ireland, even in the steerage.

Lasky's Six Hoboes were "in" in place of Stoddard and Hynes on the program and scored with their comedy, songs and burlesque finish of modern dancing.

Paul McCarthy and Marion Garson presented their neat piano and song offering, but most of their melodies in the interior set went "back stage," while their numbers "in one" were half drowned by too much 'cello accompaniment in the orchestra.

Windecker's Travesty Band closed the show, with the leader giving burlesque impersonations of a half dozen well known band leaders. The band is a good one and the impersonations arouse fun, but the playing of "Star Spangled Banner" as a finale to bring the audience to a stand is poor judgment. *Tod.*

Prospect (Bronx) (Frank Gersten, mgr.)—Burlesque stock is drawing satisfactory business here.

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NEW YORK

"WATCH YOUR STEP."

New Amsterdam (Malcolm Douglas, mgr.) *Watch Your Step*, a musical play in three acts. Music and lyrics by Irving Berlin. Plot by H. B. Smith. Staged by R. H. Burnside. Produced by Charles Dillingham, on Tuesday night, Dec. 8, with this cast:

Willie Steele.....Sam Burbank
Silas Flint.....William J. Halligan
Estelle.....Justine Johnstone
Ebenezer Hardacre.....Harry Kelly
Howe Strange.....Al. Holbrook
Birdie O'Brien.....Elizabeth Murray
Ernesta Hardacre.....Sallie Fisher
Joseph Lilyburn.....Vernon Castle
Algy Cuffs.....Charles King
Iona Ford.....Dama Sykes
Stella Spark.....Elizabeth Brice
Mrs. Vernon Castle.....Mrs. Vernon Castle
Anne Marshall.....Harriet Leidy
The Ghost of Verdi.....Harry Ellis
A Carriage Caller at the Opera / A Pullman Porter / A Cloak Room Boy.....Frank Tinney
Denny.....Irving J. Carpenter
Josiah Jay.....Gus Minton
Samantha Jay.....Dorothy Morosco
Mrs. Swift.....Julia Beaubien
Mrs. Bright.....Mabel Callahan
Mrs. Gay.....Natalie Saymore
Mrs. Smart.....Gladys Sykes
Mrs. Climber.....Ethel Sykes
The Man in Box 51.....C. L. Kelly
A Professional Escort.....Rokey Johnson
A Young Chappy.....Charles Swan
An Old Chappy.....Max Scheck
An Impresario.....Terry Starwer
An Usher.....W. M. Holbrook

Manager Charles Dillingham need not worry about the remainder of the season, or, for that matter, the next, for in Montgomery and Stone, in "Chin-Chin," at the Globe, and "Watch Your Step," at the New Amsterdam, he has two great musical successes. "Watch Your Step" is a success with a capital S. Not in a long time have we seen a more speedy and entertaining show. It is a flood of merriment, melody and dancing.

This is the first attempt of Irving Berlin to write the music for an entire show, and he has done brilliantly. To name the tunes that achieved popularity would be to print the entire table of the musical numbers. One of the best liked was "Settle Down In a One Horse Town," a song of tender sentiment, and another great favorite was "When I Discovered You." Both songs were rendered by Elizabeth Brice and Charles King, who have again formed a theatrical partnership. Here are two artists who are always a pleasure to see. There is not a man and woman team on the stage that work better together than Charles King and Elizabeth Brice.

The big moment of the piece is the finale of the second act, where occurs a syncopation of the quartette from "Rigoletto," and this bit alone is well worth the price of an orchestra seat. The scene is the interior of the Metropolitan Opera ouse. The ghost of Verdi protests from a box because of the syncopation of his immortal work. The patrons of the Opera House are doing everything but listening to the opera. Indeed, they are bored to death with the opera as Verdi composed it, so they sing it and selections from other operas in ragtime.

There is really no reason why THE CLIPPER should dwell at length on "Watch Your Step," for its success is now theatrical history. Harry B. Smith furnished whatever plot the piece disclosed.

The company is a large one, and includes names that are known wherever there is a theatre.

Mr. and Mrs. Vernon Castle, the dancers, are prominent in the production, and their artistic dancing scored heavily. Mrs. Castle never looked lovelier, and she wore three unusual and beautiful frocks that arrested immediately the attention of the women in the audience. Her dancing was fascinating to behold, for she is the acme of grace.

Mr. Castle, of course, also scored with his dancing, and his work as a comedian is excellent. It will be remembered that it was as an eccentric comedian and dancer that Mr. Castle made his bow to the New York public.

Another prime favorite was Elizabeth Murray. Here is a *real* comedienne. She gets her laughs easy and to hear her sing a song is a genuine treat. Some of the song hits fall to her, and she puts them over the footlights as few singers can.

It was good to see Harry Kelly again, for he was responsible for much of the evening's comedy. His successes were immediate and emphatic.

Charming Sallie Fisher scored also in songs and speech, and did wonders with a part that gave her no opportunities.

Frank Tinney came on late and kept the audience in almost constant laughter with his gags. He played three roles, all in black face, and then played a cornet. He has much new stuff, and he has retained much of his old matter.

Harry Ellis, as the Ghost of Verdi, sang his role in excellent style. His rich tenor voice was never in better condition.

The opening night was a great one for Irving Berlin. Rarely has a composer of popular music been given a greater ovation.

The costumes are magnificent, and the scenery is up to the Dillingham standard. The chorus girls are all young and are pretty. To sum it all up in a line or two, "Watch Your Step" is one of the sure-fire hits of the New York season. The dancing of the Castles and the chorus, and the music of Mr. Berlin are sure to delight future audiences. *Kelcey.*

Irving Place (Rudolf Christians, mgr.)—"Die Piccolomini," the second part of Friedrich von Schiller's great Wallenstein drama, was presented Dec. 10. Herr Christians acted as stage manager, and played the part Octavio Piccolimini with splendid success, and to the apparent entire satisfaction of his audience. He found able partners in Heinrich Marlow, as Wallenstein, and Hans Unterkirchner, as Max Piccolomini; Frl. Grete Meyer, as Countess Terzky; Frl. Ilse Wehrmann, as Thekla, and Herr Feist, who, as Illo, contributed considerably to the success of the performance. The rest of the cast was as follows: V. Questenberg, Max Juergens; Baptisa Seni, astrologer, Willy Frey; Duchess of Friedland, Marie Kierschner; Cellarer, Rudi Rabe; Count Terzky, Ernst Robert; Butler, Ernst Holznagel; Count Isolani, Christian Rub; Tiefenbach, Heinrich Matthaes; Don Maradas, Heinrich Falk; Goetz, Hans Hansen; Colalto, Otto Meyer. *Berolina.*

Alhambra (Bert Young, mgr.)—Bill for week of 19 is headlined by Irene Franklin and Burton Green. Others are: The Boganny Troupe, Allen Dinhart and company, Raymond and Caverly, Fritz and Lucy Bruch, Fridkowsky Troupe, Juliet Dika, Leonardi, and Skaters Bijouve.

Forty-eighth Street.—"Just Herself" is the new comedy, by Ethel Watts Mumford, in which Harrison Grey Fiske will present Lydia Lopokova, at this theatre Wednesday evening, Dec. 23.

Casino (Lee & J. J. Shubert, mgrs.)—"Lady Luxury," a new musical comedy by Rida Johnson Young, with music by William Schroeder, a composer new to New York, will open here Christmas matinee for its first hearing. Ina Claire heads the cast, and her support will include: Harry Conor, Forrest Huff, Arthur Albro, Alan Mudie, Emilie Lea, Alice Moffat, Frank Andrews, Emily Fitzroy and Francis O'Brien. Arthur Kautzenbach will conduct the orchestra for the production.

Keith's Bronx.—The stock company offer "The Little Lost Sister" this week.

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HARLEM OPERA HOUSE.

(HARRY SWIFT, MGR.)

Another "well varied" bill was what L. J. Golde handed "Chub" Swift to lay out for his patrons last half of last week, and needless to say the year or more old husband of Mrs. Swift did so in his particular thrifty way.

Out front "Charlie Don't Do That" and "The Little Lambs" blazed away in the lights.

Inside John Cutty (new act) opened the show, playing selections on a half dozen or more musical things, assisted by a blonde young fellow so regularly that we imagined John had bunion trouble, too.

O'Connor and Orben (new act), a song and dance duo, followed.

The Red Raven Trio, composed of German and Hebrew comedian and a robust female, repeated creating as much "sure-fire" success with the burlesquish split-time calibre of material. The loving of a widow who charges "one hundred beans a love" to the German, and two hundred to the Hebrew, busting up of each other's hats, and the "ghost" business are all gone through for "positive vaudeville laughs." The three shall evidently continue to be favored by small time audiences.

Mildred and Ruth (new act) are a couple of girls who can sing as well as play the piano.

"Charley Don't Do That," with a cast of three, was a positive novelty with the Harlemites. Jack Devreaux, Eva Condon and Edith Speare presented this illusion comedy skit at the Union Square about a year ago. The hiring of a young woman by a married man, to cure the "green-eyed monster" in his wife, and the former's disappearances from wardrobe, clock, sofa and two trunks, as the wife searches each for her "rival," is where the illusion and fun comes in. A novelty for vaudeville, but hardly a desirable stunt for "the home."

"Howard and Chase" was how two familiar vaudevillians were billed. Max and Emmett did well; in fact, were the fun hit of the bill, due to the former's "Judge" bit and "nut" material, and the latter's singing and 'cello playing.

"The Little Lambs" was much more palatable, due to the addition of a pretty blonde principal girl, since first caught on the "pop" whirl. She possesses a good voice and works best of all. There's only one principal male (outside the "tutor," who is in love with the "school-marm"), and he does fairly well. His fondling of the principal girlie's white stockings, while hiding from the school mistress, should be cut, as should a line by the "tutor," when he lets out, "Young lady, cover yourself," after sneaking into the pupils' bedroom (second scene). Two of the four girls assisting the principal girl's numbers work knowingly. Fresher looking costumes are a noticeable improvement, and "pop" houses should see much of "The Lambs." *Tod.*

"A GREASER" PRODUCED.

"The Greaser," a one act play by Ralph Morgan and George Cronin, was produced for the first time on any stage at the Cort Theatre, on Wednesday afternoon, Dec. 9, as a curtain raiser to "Under Cover."

It proved to be a powerful play, with an unpleasant theme—the kind of drama that the management of the Princess Theatre, New York, likes to present.

The play, which runs about twenty minutes, has for its scene the interior of a ranch house in New Mexico. The main character is a young man who has been taught from early boyhood to despise "Greasers," his father had been murdered by a "Greaser," and when he learns from the lips of his own mother that she loved the "Greaser" who had killed his father, and that he, the boy, was really the son of the "Greaser," and that he, too, had the blood of a "Greaser" in his veins, the disgrace is too much for the boy and he kills himself, as his mother and her lover leave the ranch house in a blinding snowstorm.

Ralph Morgan and Lucille Watson, of the "Under Cover" company did splendid work. Mr. Morgan, who is a very young actor, gave a vivid performance as the unfortunate young man, and Miss Watson, who long ago won her spurs as a comedienne, handled the emotional role of the mother in a capable manner. It was a new line of work for her, but she proved conclusively that she could play emotional roles.

Dodson Mitchell and Frank Wupperman (the latter played the "Greaser") did their work well. The one scene was typically Mexican.

Liberty (Klaw & Erlanger, mgrs.)—Otis Skinner will open here Tuesday, Dec. 29, in a new four act play, by Jules Eckert Goodman, entitled "The Silent Voice."

Murray Hill (Fred Waldmann, mgr.)—*Girls from the Follies* this week.

Columbia (J. Herbert Mack, mgr.)—*Robinson's Carnation Beauties* this week.

Olympic (Dave Kraus, mgr.)—*Big Sensation* this week.

Miner's (Bronx) (E. D. Miner, mgr.)—*Trocoderos* this week.

Hurtig & Seamon's (Harlem) (Louis Hurtig, mgr.)—*Bon Tons* this week.

Hammerstein's (Arthur Hammerstein, mgr.)—The following acts were announced to appear Monday afternoon, Dec. 14: Mildred and Josie Haywood, singing comediennes; E. J. Moore, the gabby trickster; the Royal Juggling Gascoignes, patter comedy and dancing; Dave Genaro and Ray Bailey, in a new singing and talking act; Mrs. Bud Fisher, in character songs; Bert Levy, cartoonist; Zerah II, mind reading act; Billy Gould and Belle Ashlyn, original songs and sayings; Gus Van and Joe Schenck, pennant winning battery of songland; Mrs. E. B. Alsop, assisted by Austin Clarke and Allan Fagen, in singing and dancing novelty; "The Edge of the World," a novelty act, closed the bill.

Palace (Elmer F. Rogers, mgr.)—Bill for week of Dec. 14 announced: Annette Kellermann (second week), fancy diving exhibition; Blanche Ring, in "Oh Papa;" Frank Keenan and company, in a playlet; Laddie Cliff, in songs and dances; Clark and Verdi, Italian comedians; Doyle and Dixon, dancing conversationalists; Gordon and Rica, Chretienne and Louisette, and Jarrow.

Colonial (Wm. Wood, mgr.)—The bill announced for Dec. 14-19 included: Evelyn Nesbit and Jack Clifford, Clark and Hamilton, Lambert and Ball, Doc O'Neill, the Leightons, Lady Alice's Pets, Julia Curtis Bradley, and Norris and Bonomor Arabs.

Metropolitan Opera House.—Bills for week ending Dec. 12 were: *Carmen* 7, *La Boheme* 9, *Die Zauberflocte* 10, *Die Walkuere* 11, *Madama Butterfly* 12 (matinee), *Aida* 12 (night).

American (Charles Potsdam, mgr.)—Monday afternoon, Dec. 14, the following bill was presented: William Weston and company, "The Lawyers," a novelty musical act; Hugh Morton and company, comedy sketch; Ernest Pantzer Trio, sensational equilibrists; Eddie Foyer, stories and recitations; Goebert Belling, animal comedy circus; Laurie and Allen, songs and dances; Johnson and Deen, colored singing and dancing act, and Ethel Kane, in songs.

Empire (Charles Frohman, mgr.)—*Driven* was presented 12, with Alexandra Carlisle and Charles Bryant in leading roles. A full review will appear in our next issue.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. Dwight L. Elmendorf travel lecture, "Flowers of Many Lands," Dec. 16: Col. Theodore Roosevelt 17, "Thirty Leagues Under the Sea" (motion pictures) week of 28.

MONTAUK (Edward Trail, mgr.)—Dark this week.

BROADWAY (Herbert Ascher, mgr.)—The Belgian Battlefield (motion pictures) this week.

MAJESTIC (J. R. Pierce, mgr.)—Stella Meyhew, in "High Jinks," next week.

DE KALB (I. Fluegelman, mgr.)—"Damon and Pythias" this week.

GRAND (Louis Barr, mgr.)—Dark. Will re-open 24, under new management. The theatre will be renovated and a radical change will be made in the personal of the staff. Noel Travers will be retained as leading man of the stock company.

GAYETY (Wm. Woolfolk, mgr.)—Girls from Joyland this week. Zallah's Own Show next week.

STAR (M. J. Joyce, mgr.)—The Tempters this week. Girls of the Follies next.

EMPIRE (J. H. Curtin, mgr.)—Girls of the Gay White Way this week.

CASINO (Charles Daniels, mgr.)—Ginger Girls this week. Gayety Girls next week.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 14: Hussey and Boyle, Hymack, Douglas Fairbanks and company, Okabe Japs, "Lonesome Lassies," Cooper and Smith, and Nan Halperin.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 14: Hanlon and Clifton, Will Ward and Girls, Eddie Ross, Dooley and Rugel, Alpine Troupe, Fields and Lewis, Toby Claude and company, Whiting and Burt, Van Hovan, Howard and McCane, and Carbery Bros.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 14: Homer Miles and company, Flanagan and Edwards, Courtney Sisters, Mme. Dorlo and dogs, Fanny Brice, Fred Ardath and company, the Magleys, Orr and De Costa, and Bert Errol.

GREENPOINT (H. W. Crull, mgr.)—Keith's junior vaudeville.

CRESCENT (Edward F. Reilly, mgr.)—The Crescent Stock Co. present "A Fool There Was" this week.

GOTHAM (Pauline Boyle, mgr.)—The Gotham Players present "Big Jim Garrity" this week.

FLATBUSH (Geo. McDermit, mgr.)—Loew vaudeville and high class photoplays.

MADISON (Lew Parker, mgr.)—Photoplays and vaudeville.

WARWICK (Marcus Loew, mgr.)—Loew Vaudeville and pictures.

COLUMBIA (A. Sichel, mgr.)—Loew vaudeville and moving pictures.

COMEDY (Wm. Fox, mgr.)—Pictures and vaudeville.

FOLLY (Wm. Fox, mgr.)—Pictures and vaudeville.

ROYAL (Marcus Loew, mgr.)—Photoplays and vaudeville.

FIFTH AVENUE (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

JONES (M. T. Jones, mgr.)—Vaudeville and pictures.

OXFORD (George J. Weiss, mgr.)—The latest photoplays and vaudeville.

LIBERTY (John A. Zero, mgr.)—The latest photoplays and Loew vaudeville.

DUFFIELD (Warren S. Bland, mgr.)—The latest photoplays.

BIJOU (George Schenck, mgr.)—Loew's vaudeville, also photoplays.

HALSEY (M. H. Saxe, mgr.)—Vaudeville and the latest photoplays.

BEDFORD (Wm. Fox, mgr.)—Vaudeville and the latest photoplays. The program is changed twice weekly.

CUMBERLAND (Francis Mangan, mgr.)—Photoplays.

FULTON (I. Kuhn, mgr.)—Loew vaudeville is changed twice weekly, is drawing capacity houses.

SHUBERT (Wm. Sheehy, mgr.)—Loew's vaudeville and pictures.

OLYMPIC (H. A. Traub, mgr.)—Continuous vaudeville and pictures.

LINDEN (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

ACTORS OF AMERICA.

Do you ever stop to reflect what Daniel Frohman, F. F. Mackay, Al. Hayman, Klaw & Erlanger and many other great men are doing for you and me? You in the prospective, I in the present tense, and that without compensation, except the pleasure it gives them in doing. None but those prompted by hearts overflowing with love for the welfare of our profession cares a fig what becomes of the old actor or actress in their old age. Why not hold up the hands of these kind hearted, philanthropic men? We cannot claim immunity from financial disaster. Our profession is too precarious. There are many clever actors in this home who, in their day, have played many parts and were in support of Booth, Forrest and many other great stars.

If you should never need the Fund's assistance so much the better for you. At the same time it would be a pleasing retrospect to feel in your own old age you had done something for a great cause.

Remember the Fund now in the days of thy youth, when the evil days come not, nor the years draw near, when thou shall say I have no pleasure in them, or the grinders cease because they are few, or you may wake up some morning and find you have nothing to grind. However good your grinders may be, so send in your $2.

The Lord loves a cheerful giver.

W. T. STEPHENS, Actors' Fund Home.

TEXAS TALKS.

CHARLIE RAPER, last Summer with Jamison's Band, with the C. A. Wortham Shows, is home for the Winter, in Hillsboro, Tex. Is he going back? Well! The show opens the Battle of Flowers in San Antonio, and you can bet Charlie and his trombone will be on hand in plenty of time.

L. CLAUDE MYERS, now with the Harrison Theatre Co., has again signed as bandmaster of the Allmann Bros.' Show for next season. This fact guarantees the Allmann Show a regular band, playing regular music. Claude says he has already signed up some fine musicians for next season.

CHARLIE JAMISON will have the band with the C. A. Wortham Show again next season. "Everyone knows that."

EARL NEEL, he of the baritone playing proclivities, is now *en route* with the Beyerley's Burk's "U. T. C.," to the Western Coast.

WHO SAID: "I don't like to travel at night, because I can't see the scenery?"

THE Wood-Ray Stock Co., W. A. Eller's repertoire show, is now numbered amongst the Texas tent shows. Also our old friend, W. T. Lister and his Chase-Lister Pavilion Theatre are back with us again after being absent for quite a spell. Welcome to our midst, Billie.

WHERE IS MAYME WENTWORTH?

"Mayme, come back at once, all will be all right." CHAS. GEYER, Mrs. WENTWORTH. Wire us, Arkansas City, Kas.

NEW SKATING RINK FOR MINNEAPOLIS.

Saxe Brothers, of Milwaukee, operating the Lyric and Strand Theatres, of Minneapolis, as well as several lunch rooms and the Elgin Hotel here, have leased the Dreamland Dancing Pavilion and re-opened same as a roller skating rink, under the name of the Arcadia Roller Skating Rink. The Rink was thrown open to the public, Dec. 5. A. Aloysus Lape is manager.

HANDKERCHIEFS FOR THE HOLIDAYS
Special offering in LADIES' One Cornered Embroidered Swiss Mull Handkerchief. Six different Designs. Put up in handsome Hand Painted Imported Japanese Straw Basket. Makes beautiful gift. An appreciable one.
Special Price, Basket of Six, $1.00 (Prepaid)
Also offer MENS' White Hemstitched Cambric Handkerchiefs. Satin stripes, corded effects. A splendid wearing fabric. Packed in a beautiful box. A handsome gift for any gentleman.
Special Price, Per Box of Six, $1.00 (Prepaid)
Your money refunded cheerfully if not pleased.
Order today as quantities are limited.
GUSTAVE W. COHEN & BROTHER
496 Broadway, N. Y. C. Dept. C.

SEASON'S GREETINGS FROM

SOPHYE BARNARD & LOU ANGER

DIRECTION MAX HART

NEXT WEEK'S BILLS

U. B. O. TIME.
Dec. 21-26.

ATLANTA, GA.—FORSYTHE: Lillian Herlein—Burr & Hope—"School Playground"—Hanlon Bros.—Bennett & Russell—Spiegel & Jones—La Crandall.

BROOKLYN, N. Y.—ORPHEUM: The Casinos—Chick Sales—Chretienne & Louisette—Franklin & Green—Hoey & Lee—Burns, Kilmer & Grady.

BROOKLYN, N. Y.—BUSHWICK: "A Telephone Tangle"—Ed. Morton—Clark & Hamilton—Courtney Sisters—Adelaide Herman—Von Tilzer & Nord—Anthony & Mack.

BROOKLYN, N. Y. — PROSPECT: Stewart & Keeley—Lambert & Ball—Kitty Gordon—Mrs. Gene Hughes—Rayno's Dogs—Doc O'Neil—Lancton Lucier & Co.

BOSTON—KEITH'S: Ryan & Lee—F. J. Ardath & Co.—Boganny Troupe—Meyakos Trio—Van & Schenck—Lucy Gillette—Marie Fitzgibbons—El Cota.

BUFFALO—SHEA'S: Willie Bros.—Julia Curtis—Adelaide & Hughes—Misses Campbell—Dooley Sales—Farrell-Taylor Trio.

BALTIMORE—MARYLAND: Hymack—Corelli & Gillette—Cameron Girls—Ball & West—"Neptune's Garden" — Kurtis' Roosters — "Squaring Accounts"—Lydia Barry—Morton & Glass.

BIRMINGHAM, ALA.—ORPHEUM: Nonette—Soretti & Antoinette—John & Emma Ray—Kramer & Morton—Ed. Vinton & Buster—Abon Hamid Arabs.

CLEVELAND—KEITH'S: Willie Weston—Six Musical Spillers—"Pekin Mysteries"—Vaughn Glaser & Co.—Toney & Norman—Lipinski's Dogs—Will Rogers—Nelson & Nelson.

COLUMBUS—KEITH'S: Monty & Dot—Primrose Four—McConnell & Simpson—Mr. & Mrs. Carter De Haven—Mullen & Coogan—Mlle. Lucille & Parrot.

CINCINNATI—KEITH'S: Nevins & Gordon—Herman Timberg—Bruce Duffet & Co.—Flying Henrys—Nora Bayes—Two Pucks.

CHARLESTON, S. C.—VICTORIA. First half: Jacob's Dogs—Howard & Syman. Last half: Roach & McCurdy—Albert Rouget & Partner—Kirk & Fogarty—Lew Bates & Co.—Richards & Kyle.

DETROIT—TEMPLE: Mr. & Mrs. Gordon Wilde—Arnaut Bros.—Bagonghi Riding Act—Schooler & Dickinson—Eddie Foy & Foys—Stewart & Donaghue—Edw. Marshall.

ERIE, PA.—COLONIAL: Bert Fitzgibbon—Dunedin Duo—Francis & Ross—Italian Musketeers—Lottie Williams & Co.

GRAND RAPIDS, MICH.—COLUMBIA: Keno & Mayne—"Aurora of Light"—Seymour & Dupree.

HARTFORD, CONN.—POLI'S: Raymond & Caverly—Douglas Fairbanks & Co.—Norcross & Holdsworth—Hern & Ely—The Veterans.

HARRISBURGH, PA. — ORPHEUM: "Dream Pirates"—Davis & Geller—Derkin's Animals—Emmet De Voy & Co.

INDIANAPOLIS—KEITH'S: Ray Dooley Trio—Trixie Friganza—Vandinoff & Louie—Claude & Fannie Usher—Stuart Barnes—Sylvia Loyal & Partner—Mr. & Mrs. Jack McGreevy—Cummings & Gladyings.

JACKSONVILLE, FLA.—ORPHEUM: Gilmore & Castle—Rozella & Rozella—Ed. & Minnie Foster—Malia & Bart—Hap Handy & Co.

LOUISVILLE—KEITH'S: Harriet Burt — Marshall Montgomery—Trevitt's Military Dogs — Milton & De Long Sisters — The Kramers—Coakley, Hanvey & Dunleavy—Harry Beresford & Co.—Moran & Wiser.

MONTREAL, CAN.—ORPHEUM: Loretta Twins—Three Lyres—Samoya— Edwards' "Song Revue"—Darrell & Conway—Frank Mullane.

N. Y. CITY—ROYAL: Linton & Lawrence—Jno. R. Gordon & Co.—Carus & Randall—Frank Terry—Bickel & Watson—Martin & Frabini—Haveman's Animals—Bonomor Arabs—Barto & Clark.

N. Y. CITY—HAMMERSTEIN'S VICTORIA: Ruth Roye—Moore & Yates—Mrs. A. E. Alsap & Co.—Valerie Bergere & Co.—Conroy & Lemaire—Jansley Troupe—McLallan & Carson—Fox & Dolly.

N. Y. CITY—COLONIAL: Eva Tanguay—Hartman & Varady—Bert Errol—Little Billy.

N. Y. CITY—ALHAMBRA: Lady Alice's Pets—John & Winnie Hennings—Flanagan & Edwards—Dupree & Dupree—Okabe Japs—Hussey & Boyle—Orr & De Costa—Annette Kellermann.

NEW HAVEN, CONN.—POLI'S. First half: Brooks & Bowen—Madden & Fitzpatrick—Laura & Billy Dreyer.

NORFOLK, VA.—COLONIAL. First half: Gordon & Ricca—Doris Wilson & Co. Last half: Lohse & Sterling—Ward Baker—Consul & Betty—Whipple, Huston & Co.—Stickney's Circus.

OTTAWA, CAN.—DOMINION: Helen Trix—Chas. & Fannie Van—Flo Irwin & Co.—Holmes & Buchanan—Hanlon Bros.

PITTSBURGH—GRAND O. H.: Fisher & Green Doyle & Dixon—"Lonesome Lassies"—Pederson Bros.

PROVIDENCE—KEITH'S: Cheebert's Manchurians—Woods & Woods Trio—Hopkins Sisters—Lupita Perea—Parillo & Frabito—Comfort & King—Bert Leslie & Co.—Diaz's Monks—Cameron & Gaylord.

PHILADELPHIA — KEITH'S: Jarrow — Eddie Ross—Juliet—Max Yorke's Dogs—Chip & Marble—Dooley & Rugel—Alpine Troupe—Brunelle Girls & Stephens—Nesbitt & Clifford.

ROCHESTER—TEMPLE: The Langdons—Marzella's Birds—The Volunteers—Harry Breen—The Gaudsmidts—McDevitt, Kelly & Lucy—"The Lawn Party"—Walter C. Kelly.

RICHMOND, VA.—LYRIC. First half: Lohse & Sterling—Ward Baker—Consul & Betty—Whipple, Huston & Co.—Stickney's Circus. Last half: Gordon & Rica—Doris Wilson & Co.

SCRANTON, PA.—POLI'S: Venetian Four—Van Hovan—Allen Dinehart & Co.—Rigoletto Bros.—Farber Girls—E. & E. Adair.

SYRACUSE—GRAND: Wills & Hassan—Claire Rochester—Vernie Kaufman—Milton Pollock & Co.—Nat Wills—Porter & Sullivan—Webb & Burns—Diamond & Virginia—W. C. Fields.

SAVANNAH, GA.—BIJOU. First half: Roach & McCurdy—Spica's Band—Albert Rouget & Partner—Kirk & Fogarty—Lew Bates & Co.—Richards & Kyle. Last half: Jacob's Dogs—Howard & Syman.

TAMPA, FLA.—KEITH'S: Mr. Quick—Craig & Williams—Olympic Trio—The Berrens—Gaylord & Wiltsie.

TOLEDO, O.—KEITH'S: Gardner Trio—Bounding Patersons—Bill Pruett—Sylvester Schaeffer—Jack Kennedy & Co.—Muller & Stanley.

TORONTO, CAN.—SHEA'S: Connolly & Wenrich—Allen Brooks & Co.—Britt Wood—Three Hedders—Yvette—Henry E. Dixey.

UNION HILL, N. J.—HUDSON: Bissett & Scott—Grace De Mar—Rose Coghlan & Co.—John P. Wade & Co.—Billy Watson & Co.—Rex Comedy Circus—Caron & Herbert—Jimmy Lucas.

WASHINGTON — KEITH'S: The Gleesons & Houlihan—Clark & Verdi—Robins—Nan Halperin—Alice Teddy—Shannon & Annis—Regina Connelli & Co.—Blanche Ring & Co.

WILMINGTON—GARRICK: De Pace Opera Co.

ORPHEUM CIRCUIT.
Dec. 21-26.

CHICAGO—PALACE: Ching Ling Foo—Marx Bros. & Co.—Lillian Shaw—Dolan & Lenharr—Marie & Billy Hart—Three Hickey Bros.—The Gouldings—Fred Sosman.

CHICAGO — MAJESTIC: Arthur Prince—Belle Baker—Natalie & Ferrari—Binns & Bert—Cowboy Minstrels—Little Hap—Finn & Finn—Frank Fogarty.

DES MOINES—ORPHEUM: Alco Trio—Cressy & Dayne—Lockett & Waldron—Mack & Walker—Five Metzettis—Ida Divinoff—Act Beautiful.

DENVER—ORPHEUM: Claude Golden—Jos. Jefferson & Co.—Meehan's Dogs—Bendix Players—Eugene Trio—Miller & Vincent—Ward & Cullen.

DULUTH—ORPHEUM: Mr. & Mrs. Douglas Crane—Rae Eleanor Ball—Schwarz Bros.—The Grazers—Zertho's Dogs—Mijares.

KANSAS CITY, MO.—ORPHEUM: Cross & Josephine — Claude Gillingwater & Co.—Ray Samuels—Morris Cronin & Co.—Reynolds & Donegan—Ashley & Canfield — Bankoff & Girlie.

LOS ANGELES, CAL.—ORPHEUM: Trovato—"The Redheads"—Elida Morris — Corbett, Sheppard & Donovan—Piatov & Glaser—Chas. Howard & Co.—Travilla Bros.—Elphye Snowden & Co.

LINCOLN—ORPHEUM: Frank North & Co.—Libby & Barton—Martin Van Bergen—Rube Dickinson—Gertrude Coghlan & Co.—"Three Types"—White & Jason.

MINNEAPOLIS—ORPHEM: Reisner & Gores—Loughlin's Dogs—Stan Stanley Trio—Horelik Family—Hans Kronold—Hines & Fox—Chas. Grapewin & Co.

MILWAUKEE—MAJESTIC: Houdini — Blossom Seeley—Louise Galloway & Co.—Harry Tighe & Babette—Lamberti—Mack & Orth—Leo Carillo—Loyal's Animals.

MEMPHIS—ORPHEUM: Frank Wilson—Weston & Leon—Waldemer, Young & Jacobs — Billy McDermott—Henrietta Crossman & Co.—Rooney & Bent—Kremolina & Darras Bros.

NEW ORLEANS—ORPHEUM: Valeska Suratt & Co.—The Sharrocks—Aileen Stanley—Cantor & Lee—Chas. McGoods & Co.—Marga De La Rosa—Baptiste & Franconi.

OMAHA—ORPHEUM: Seven Colonial Belles—Joe & Lew Cooper—Edwin Stevens & Co.—Bertish—Boland & Holtz—Hermine Shone & Co.

OAKLAND, CAL.—ORPHEUM: Dainty English Trio—Princess Rajah—Minnie Allen—Johnny Johnston & Co.—Brown & Rochelle—Alfred Bergen—Bertie Ford—Barry & Wolford.

PORTLAND, ORE. — ORPHEUM: Leo Zarrel Trio—Alexander Bros.—Avon Comedy Four—Bell Family—McKay & Ardine—Kolb & Harland—Hal & Frances.

SAN FRANCISCO, CAL.—ORPHEUM: Sebastion & Bentley—Williams & Wolfus—Violinsky—De Haven & Nice—Monkey Circus—Billy B. Van & Co.—Imhoff, Conn & Coreene—Montgomery & Moore.

SACRAMENTO, STOCKTON & SAN JOSE, CAL. —(Split Week): Genevieve Warner & Kara—Asahi Quintette—Fremont Benton & Co.—Cartmell & Harris—Dorothy Toye—El Rey Sisters—Lewis & Russell.

SIOUX CITY—ORPHEUM: Six American Dancers—Alexander & Scott—Harry De Coe—Adair & Adair—Cleo Gascoigne—Fredrika Siemons & Co.—Prelle's Dogs.

SALT LAKE CITY—ORPHEUM: Swor & Mack—Bert Merkett—Ann Tasker & Co.—Jack & Foris—Gertrude Hoffmann & Co.

ST. LOUIS—COLUMBIA: Hyams & MacIntyre—Edwards' "Matinee Girls"—Donlin & McHale—Diamond & Brennan—Billy "Swede" Hall & Co.—Ryan & Tierney—Les Salvaggis—Gormley & Caffery.

SEATTLE, WASH.—ORPHEUM: Rebla — Mr. & Mrs. Jimmy Barry—Costa Troupe—Fred V. Bowers & Co.—Chas. F. Semon—Australina McLeans—Wallenstein & Freeby.

ST. PAUL—ORPHEUM: Ismed — Harry Tsuda—Weston & Clare—Carlos Bros.—"The Beauties"—Chas. Ahern & Co.—Solti Duo.

WINNIPEG, CAN.—ORPHEUM: Elinore & Williams—Cole & Denahy—Francis McGinn & Co.—Mlle Maryon Vadie & Co.—Jeanne Jomelli—Mercedes—Moore & Haager.

LOEW CIRCUIT.
(WESTERN).
Dec. 21-26.

BILLINGS, MONT.—BABCOCK: Moore & Elliott—Trovello—Gasch Sisters — Bell Boy Trio—Parise—Richmond & Mann.

BUTTE, MONT.—EMPRESS: Purcella Brothers—Joe Kelsey—"Love in a Sanitarium"—Brown & Jackson—La Vier.

CHICAGO—McVICKER'S: Chas. Ledegar—Three Keltons—Greene & Parker—Inez McCauley & Co.—Jim Morton—Cook & Stevens—Love & Wilbur—Murphy & Foley—Senator Murphy—Eight For-get-me-nots.

CHICAGO—AMERICAN. First half: Bessie Kaplan—"Dollie's Dolls"—Chas. Bowser & Co.—Chase & La Tour—Cevene Troupe. Last half: Anderson & Burt—Golet, Storts & La Fayette—Elsie Gilbert & Co.—Bessie Le Count—Reddington & Grant—Frevoli.

CHICAGO—EMPRESS. First half: Anderson & Burt—Golet, Storts & LaFayette—Elsie Gilbert & Co.—Bessie LeCount—Frevoli—Reddington & Grant. Last half: Andrew Mack—Bessie Kaplan—Chase & La Tour—"Dollie's Dolls"—Cevene Troupe—Chas. Bowser & Co.

CHICAGO—LYCEUM. First half: Winifred Mantell—Melroy Sisters. Last half: Millard Bros.

CHICAGO—COLONIAL. First half: Neil McKinley—Matthes Trio—"Through the Skylight"—Bessie Le Count—Hong Kong Mystery—Olympic Champion Trio. Last half: Montrose & Sydell—Neil McKinley—Hal Davis & Co.—Wilson & Wilson—Burns & Fulton—Orrin Davenport & Co.

CHICAGO—STAR HIPPODROME. First half: Three Sidellos—Carmen & White—Humid Kalla Pasha & Co. Last half: Belzebub—Eldridge & Barlow—Morocco Six.

DENVER, COL.—EMPRESS: The Stantons—Wormwood's Animals—Bogart & Nelson—Gus & Lily Garden—Hippodrome Four—Eugene Emmett.

KANSAS CITY, MO. — EMPRESS: Wm. H. St. James & Co.—Burke & Harris—Nelson—Four Musical Avolos—Stewert Sisters & Escorts—Anderson & Goines—Gene Greene.

LOS ANGELES, CAL.—First half: Davis & Matthews—Hoyt & Wardell—McIntosh & Maids—Bernard & Harrington — Fred Hildebrand—Nichols-Nelson Troupe.

OGDEN, U.—ORPHEUM: Haydn, Burton & Haydn—Svengali—Bobbe & Dale—Black & White—Canaris & Cleo—Bill Robinson.

PORTLAND, ORE.—EMPRESS: Ford's Review—Rouble Sims—E. Clive & Co.—Claude & Marion Cleveland—Landry Bros.—Delmore & Light.

SACRAMENTO, CAL.—EMPRESS: Golden & West—Slayman All's Arabs—Wilson Brothers—Sallie Stembler & Co.—Cameron-Devitt Co.—Holmes & Riley.

SPOKANE, WASH.—EMPRESS: Ward Sisters—James Grady & Co.—Sampson & Douglas—Arno & Stickney—Les Cassados—Russell's Minstrels.

SAN FRANCISCO, CAL.—EMPRESS: Meredith & Snooze—Pisano & Bingham—Alvin & Kenney—"Sidelights"—Amoros & Mulvey—Cabaret Trio.

SALT LAKE CITY, U.—EMPRESS: Patricola & Myer—Earl & Curtis—"School Days"—Gray & Graham—Blanche Leslie—Polzin Bros.

SEATTLE, WASH.—EMPRESS: Sophie Tucker—"When It Strikes Home"—El Cleve — Six Olivers—Joyce & West—Bush & Shapiro.

VANCOUVER, CAN.—LOEW'S EMPRESS: Melnotte Twins—Nip & Tuck—Acrial La Valls—Princeton & Yale—Bower of Melody—Warner & Corbett.

PANTAGES' CIRCUIT.
Dec. 21-26.

CALGARY, CAN.—PANTAGES': Josefsson Troupe—Cornell Corley & Co.—Exposition Jubilee Four—Three Guys—Evans & Sister.

EDMONTON, CAN. — PANTAGES': Whitney's Girls—"Justice of the Pesce"—Argo—Nevins & Erwood—Cummin & Seaham.

LOS ANGELES, CAL.—PANTAGES': Claire Rawson Co.—Creole Rag Orchestra—Arthur Whitlaw—McConnell & Nemeyer—GREAT Harrahs.

OAKLAND, CAL.—PANTAGES' (Opens Sunday): Staley Birbeck Co.—Edgar Atchison Ely Co.—Joe Lanigan—Quinn & Mitchell—Three Kratons.

PORTLAND, ORE.—PANTAGES': Ten Bonamors W. S. Howe Co.—Wayne Trio—Beltrah & Beltrah—Larry Comer.

SPOKANE, WASH.—PANTAGES' (Opens Sunday): Tai Pien Troupe—Fred Duprez—"The Crisis"—Paine & Nesbitt—Guadaloupe.

SEATTLE, WASH.—PANTAGES': Wright & Lane—Jiu Jitsu Troupe—The Bradleys—Danny Simmons—Jules Marceau & Co.

SAN DIEGO, CAL.—PANTAGES': Terry & Fiji Girls—Five Mowatts—Gardner & Revere—La Tourraine Four—Two Kerns.

SALT LAKE CITY, U.—PANTAGES' (Opens Wednesday): Lander Stevens Co.—Bruce Richardson Co.—Prince & Deerie—York Trio—Togan & Geneva.

SAN FRANCISCO, CAL.—PANTAGES' (Opens Sunday): "A Day at Ellis Island"—Oxford Trio—Nadell & Kane—Agnes Von Brachdt—Dunlay & Merrill—Reed's Dogs.

TACOMA, WASH.—PANTAGES': Imperial Opera Co.—Sherbourne & Montgomery—Sheer & Herman—Haley & Haley—Four DeKock.

TRAVELING: Dancing Nereids—Strenuous Daisy—Davis & Walker—DeWitt Young & Sister—Laurie Ordway—Six Water Lilies—Harry Girard & Co.—Hamilton & Barnes — Quinn Bros. & M. Hilliar.

VANCOUVER, CAN. — PANTAGES': Eleven Whirlwind Beauties—Cora Simpson & Co.—O'Neal & Walmsley—Remi & Ballingeri—Baker Troupe.

VICTORIA, CAN.—PANTAGES': James J. Corbett—De Luxe Girls—Skipper Kennedy & Reeves—Three Baltus—Transfield Sisters.

WINNIPEG, CAN.—PANTAGES': Tong Wars—Golden Troupe—Bertie Fowler—Gordon Bros.—Rubinoff Trio.

ALOHA TWINS —THE— HAWAIIANS
Featuring their Wonderful Barefoot Hula-Hula Dances
With Jean Bedini's "Mischief Makers" This Season

GRACE ARMOND
MAKING 'EM LAUGH

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

LEE BARTH
ORPHEUM TOUR

EDGAR BERGER
U. B. O. TIME
BOOKED BY HARRY J. FITZGERALD

Louise and Grete Brunelle and Harry Stephens
in "FROM YESTERDAY TO TO-DAY"
UNITED TIME

JOHNNY CANTWELL and RETA WALKER
In Under the Gay White Lights
Direction HARRY WEBER

THE GIRLS BEHIND THE GUNS
CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, indefinite

EDDIE CONRAD AND FRANK MARINO
"THE ITALIAN PIANO MOVERS"
Direction Aaron Kessler

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

EVELYN CUNNINGHAM
IN VAUDEVILLE

AL ESPE & PAUL
JUGGLER OF ARTILLERY and COMEDIAN
LOEW'S WESTERN CIRCUIT

HARRY EVENS & SMITH DAVE
Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

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PRESIDENT OF THE HOBO'S UNIONS
DIRECTION - BILLY ATWELL

EDDIE FOY
AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

HARRY FOX and YANCSI DOLLY
IN VAUDEVILLE

MAE FRANCIS
THE FASHION PLATE GIRL
IN VAUDEVILLE

SAM GILDER
The Original Lone Star Minstrel
U. B. O. TIME Direction HARRY RAPF

GILMORE & CASTLE
UNITED TIME. Direction, PETE MACK

CHARLES GILLEN
With GRACE LA RUE
UNITED TIME

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NOVELTY, ACROBATIC, CONTORTIONISTS
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Jack HALLEN AND BURT Vera
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MARIE AND BILLY HART
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PLAYING WESTERN VAUDEVILLE TIME.
Direction HARRY W. SPINGOLD.

NICK HUFFORD AND LOCKHART GIRLS
UNITED TIME
Direction - - - - PAT CASEY

KELLY AND GALVIN
Direction HARRY SPINGOLD

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A NIGHT ON THE BOULEVARD
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MENNETTI & SIDELLI
Those Ludicrous Acrobats Booked solid

MORIARTY SISTERS
IN VAUDEVILLE

WEBER AND EVANS PRESENT
MILTON POLLOCK AND CO.
In "Speaking of Father," by GEO. ADE

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NOTICE—When no date is given, the week of Dec. 14-19 is represented.

Abbott, Al., Palace, Minneapolis.
"Aeroplane Girl, The," State St., Trenton, N. J., 17-19.
Alvin, Yankee Rube, City Point, Mass., indef.
Allman, Jack, & Co., Poli's, Scranton, Pa.
Alrose, Novelty, & Co., Poli's, Scranton, Pa.
Asaki, Orpheum, Milwaukee.
Balkans, The, Bowdoin Sq., Boston.
Barlow's Circus, Keystone, Phila.
Bartlett Trio, Nixon, Phila.
Ballo Bros., Grand, Phila.
Barnes & Robinson, Empress, Cincinnati.
Barnes & Asher, State St., Trenton, N. J., 17-19.
Beverly & Mackey, Griffin Circuit, indef.
Beautiful Types (3), Orpheum, Lincoln, Neb.
Big City Four, Wilson, Chicago, 21-23; Kedzie, Chicago, 24-26.
Bimbos, The, Grand, Minneapolis.
Black, Stuart, & Co., Crystal, Milwaukee.
Bounding Kilties, Gordon's Olympia, Boston.
Boy Scout Trio, Keystone, Phila.
Brown Bros., Montgomery & Stone, N. Y. C.
Broadway Comedy Four, Plaza, San Antonio, Tex.
Brooks & Bowen, Poli's, Scranton, Pa.
Brown & Simms, Colonial, Logansport, Ind., 17-19.
Burnison & Taylor, Keystone, Phila.
Burr, Agnes, Priscilla, Cleveland.
Camp, Grace, Hipp., N. Y. C., indef.
Casad & De Verne, Dayton, O., indef.
"California," Palace, Minneapolis.
Carletons (2), Varieties, Terre Haute, Ind., 17-20.
Cecil, Eldrid & Carr, Gordon's Olympia, Boston.
Clinton & Beatrice, Brennan & Fuller, Australia, indef.
Clark & Turner, Rose Sydell's Co., indef.
Clark & McCullough, Broadway, Phila.
Colburn, Jennie, Billy "Swede" Hall & Co., indef.
Cotton, Lolo, San Diego, Cal.
Coghlan, Gertrude, & Co., Orpheum, Lincoln, Neb.
"Colonial Days," Colonial, Haverhill, Mass., 17-19.
Cressy & Dayne, Orpheum, Kansas City, Mo.; Orpheum, Omaha, Neb., 21-26.
Crawford & Broderick, Crystal, Milwaukee.
Cunningham & Marion, Majestic, Waterloo, Ia., 17-19; Columbia, Davenport, Ia., 21-24.
Davis, James, Hipp., N. Y. C., indef.
Dawson, Daniel, Hipp., N. Y. C., indef.
Dane, Ethel, & Co., Nixon, Phila.
De Lisles, Juggling, Orpheum, Milwaukee.
De Veaux, Wells, Howard, Boston.
De Concordia, Leon, & Co., Nixon, Phila.
De Pace Opera Co., Orpheum, Altoona, Pa., 17-19.
Dickinson, Walter S. "Rube," Orpheum, Lincoln, Neb.
Dorner, Nellie, Hipp., N. Y. C., indef.
Dooley & Rugel, Orpheum, Bkln.; Keith's, Phila., 21-26.
Dupre, Fred, Pantages', Spokane, Wash., 14-26.
Dunbar's Dragoons, Varieties, Terre Haute, Ind., 17-20.
Earle's Water Lilies, Bowdoin Sq., Boston.
Ecker, Jos. J., Bijou, Boston.
Edwards, Tom, London, Eng., indef.
Edna, Ruthe, Olean, N. Y., indef.
Elkins, Fay & Elkins, Piedmont, Charlotte, N. C.; Piedmont, Greensboro, 21-26.
Ental, Ora, Gay Widows Co., indef.
Ergotti's Lilliputians, Orpheum, Milwaukee.
"Esau," Grand, Phila.
Eugene, Carl, Troupe, Hipp., N. Y. C., indef.
Evans, Billy & Clara, Chicago, indef.
Farber Girls, Orpheum, Harrisburg, Pa.
Flo & Wynne, Howard, Boston.
Foy & Page, Gordon's Olympia, Boston.
Fonda, Mabel, Troupe, Broadwsy, Phila.
Francis, Evelyn, Bijou, Boston.
Franks (2), Colonial, Harrisburg, Pa., 17-19.
Fuller, Allen, & Co., Colonial, Harrisburg, Pa., 17-19.
Gehan, Campbell & Fowler, Princess, Wichita, Kan.; Broadway, Muskogee, Okla., 21-26.
Gillette, Lucy, Keith's, Lowell, Mass.
Gingras, Ed., & Co., Nickel, Lawrence, Mass., 17-19.
Gilmore & La Tour, Colonial, Haverhill, Mass., 17-19.
Gordon, Wm. C., Hipp., N. Y. C., indef.
Grant, Lawrence, Hipp., N. Y. C., indef.
Gregory, Frank, Troupe, Hipp., N. Y. C., indef.
Groom, Albert, Hipp., N. Y. C., indef.
Gruber & Kew, Metropolitan, Watertown, S. Dak., 14-19.
Groh, Birch & Co., Nickel, Lawrence, Mass., 17-19.
Hart, Marie & Billy, Majestic, Milwaukee; Palace, Chicago, 21-26.
Harris & Randall, Spring Lake, Mich., indef.
Haney & Long, Lyceum, New London, Conn., 17-19; Poli's, Worcester, Mass., 21-23; Empire, No. Adams, 24, 25.
Hall, Robert, Majestic, Cedar Rapids, Ia., 18-19.
Harvey Trio, Priscilla, Cleveland.
Heiman & Anderson, Palace, Minneapolis.
Herbert's Dogs, Majestic, Cedar Rapids, Ia., 17-19.
Hilliar, Pantages', Calgary, Can.
Hildebrand & Long, Keystone, Phila.
Houston, Henry, Touring Australia, indef.
Hogan, Gus, Ernie Marks Co., indef.
Holman, Harry, & Co., Apollo, Chicago, 17-19.
Howell Sisters, Portland, Portland, Me., 17-19.
Howard, Ed., & Co., Orpheum, Harrisburg, Pa.
Hudson, Bert E., O. H., Clear Lake, Wis., 14-26.
Hurst, Minola, Broadway, Phila.
Imperial Japs, Majestic, Cedar Rapids, Ia., 17-19.
Ishikawa Japs, Poli's, Scranton, Pa.
Jackson, Harry, Hipp., N. Y. C., indef.
Jackson, Joe, Orpheum, Harrisburg, Pa.
Jetter & Rogers, Lyric, Lincoln, Neb.
Johnstons, Musical, Empire, Glasgow, Scot.; Empire, Edinburgh, 21-26; Empire, So. Shields, Eng., 28-Jan. 2; Empire, Sunderland, 4-9; Empire, Newcastle, 11-16.
Kay, Princess, Majestic, Cedar Rapids, Ia., 17-19.
Kelly & Mack, Rasslay, St. Johns, Newfoundland, indef.
Keller & Weir, Palace, Minneapolis.
Kimberley & Mohr, Keith's, Lowell, Mass.
Kolb & Harland, Orpheum, Portland, Ore.
Konerz Bros., Lyric, Lincoln, Neb.
Kumerfed, Dora, Hipp., N. Y. C., indef.
La Raub & Scottie, Coburn's Minstrels, indef.
Lang, Billie & Mae, 116th St., N. Y. C., 17-19.
La Ford, Chas., Dixie, Mooresville, N. C.; Crystal, Goldsboro, 21-26.
Lassies, Bonnie (6), Grand, Minneapolis.
Laurenze, Bert, O. H., Ogdensburg, N. Y.; Alexander, Montreal, Can., 21-26.
Lahone & Dupris, Orpheum, Harrisburg, Pa.
Langweed Sisters, Nickel, Lawrence, Mass., 17-19.
Lander, Geo., Colonial, Haverhill, Mass, 17-19.
Leach, Bobby, Bijou, Boston.
Le Brun, Mme., Palace, Minneapolis.
Le Roy & Cahill, Majestic, Cedar Rapids, Ia., 17-19.
Livingston, Cora, Howard, Boston.
Libby & Barton, Orpheum, Lincoln, Neb.
Lorraine, Oscar, Empress, Cincinnati.
Lorraine & Dudley, Orpheum, Harrisburg, Pa.
Ludwig, Amelia, Bijou, Boston.
Mason, Wilbur & Jordan, Gaiety, So. Chicago, 17-19; Seipe, Kokomo, Ind., 21-23.
Mahoney, Tom, Crystal Milwaukee.
Macks, Peerless, Howard, Boston.
Madden & Fitzpatrick, Orpheum, Altoona, Pa., 17-19.
Majestics (3), Palace, Minneapolis.
Marshall & Cumby, Majestic, Cedar Rapids, Ia., 17-19.
Marks, Abe, & Co., Priscilla, Cleveland.
McLain Sisters, Bowdoin Sq., Boston.
McGuires, Gliding, Bowdoin Sq., Boston.
McIntyre & Harty, Varieties, Terre Haute, Ind., 17-20.
McCormick & Erwin, Keith's, Lowell, Mass.
McGiveney, Owen, Miles, Cleveland.
Meuther, Dorothy, Federal, Salem, Mass., 17-19; Huntington, Boston, 21-23; Savoy, Fall River, 24-26.
Melroy Sisters, Orpheum, Milwaukee.
"Merry Makers, The," Broadway, Phila.
Merriott Troupe, Lyric, Lincoln, Neb.
Miller & Vincent, Orpheum, Salt Lake City, U., 21-26.
Milroy, Richard, & Co., Varieties, Terre Haute, Ind., 17-20.
Miller & Carmen, Colonial, Harrisburg, Pa., 17-19.
Mint & Werz, Colonial, Logansport, Ind., 17-19.
Morrell & Jaeger, Bullock's, Providence, R. I.; Huntington, Boston, 21-23; Orpheum, Brockton, 24-26.
"Mother Goose," Gordon's Olympia, Boston.
Moore, Brown & Christie, Grand, Minneapolis.
Moore & Young, Varieties, Terre Haute, Ind., 17-20.
Morton & Austin, Poli's, Scranton, Pa.
Morrissey & Hackett, Poli's, Scranton, Pa.
Nichols-Nelson Troupe, Empress, Sacramento, Cal.; Empress, Los Angeles, 21-26.
Nosses, Musical (5), Fox, Aurora, Ill., 17-19; Grand, Elgin, 21-23; Orpheum, Joliet, 24-26.
North, Frank, & Co., Orpheum, Lincoln, Neb.
O'Brien & O'Brien, Orpheum, Altoona, Pa., 17-19.
Oberita & Co., Nixon, Phila.
O'Donnell, Geo., Hipp., N. Y. C., indef.
Nagel, George, & Co., Broadway, Phila.
Olympic Champion Trio, Hipp., N. Y. C., indef.
Osborne, Lawrence, American, St. Louis.
Pauli & Boyne, Grand, Phila.
Pepper, Harry L., Wigwam, Muskogee, Okla., indef.
Pinard, Al., Majestic, Ann Arbor, Mich.
Raymond, Allen, Bijou, Boston.
Ramsay's Harmonists, Bowdoin Sq., Boston.
Reed & Tuttle, Nickel, Lawrence, Mass., 17-19.
Ribierre, Jeanne, Hipp., N. Y. C., indef.
Rivoli, Cæsar, Empress, Cincinnati.
Robinson & Le Favor, Howard, Boston.
Robinson, Blondy, Gordon's Olympia, Boston.
Romaine, Don, Bowdoin Sq., Boston.
Robin's Elephants, Nixon, Phila.
Roden, Ruth, Grand, Minneapolis.
Rose, May, Priscilla, Cleveland.
Santley & Norton, Orpheum, Portland, Ore.
Santos & Hayes, Colonial, Harrisburg, Pa., 17-19.
Scarlett, Le Roi, Albany, N. Y.
Schrodes & Chapelle, Empress, Cincinnati.
"Seminary Scandal, The," Grand, Phila.
Shepherd, Burt, Hipp., N. Y. C., indef.
Sherman & De Forest, Proctor's 125th St., N. Y. C., 14-16.
Singer's Midgets, Hipp., N. Y. C., 14-26.
Siegel & Matthews, Lyric, Lincoln, Neb.
Smiths, Aerial, Touring Europe, indef.
Smythe, Daisy, Hipp., N. Y. C., indef.
Spencer & Williams, Keystone, Phila.
Starrett, Howard S., Jr., Ziegfeld "Follies of 1914."
Stetson & Huber, Clune's, Pasadena, Cal.; Gaiety, San Diego, 21-26.
Stillings, The, Keith's, Lowell, Mass.
Stanleys, The, Keith's, Lowell, Mass.
Tate & Tate, Grand, Phila.
Terry, Frank, Grand, Phila.
Thomson, Harry, Empress, Salt Lake City, U.
Tilton, Lucille, Nixon, Phila.
Turners, The, Keith's, Lowell, Mass.
Vardelles, The, Moulin Rouge Girls, indef.
Valli, Muriel & Arthur, Victoria, Wheeling, Va., 17-19; Family, Detroit, 21-26.
Van Bergen, Martin, Orpheum, Lincoln, Neb.
Velma, Mlle., Bijou, Boston.
Ward, Irene, Hipp., N. Y. C., indef.
Ward, Marty, Girls from Happyland Co., indef.
Walter, Fowler & Bennett, Gordon's Olympia, Boston.
Warren & Brockway, Keystone, Phila.
Walters, Walter, Broadway, Phila.
Wall & West, Keith's, Lowell, Mass.
Waughn, Potty, & Indians, Orpheum, Milwaukee.
Wells, Billy & Nellie, Hugh's Comedians, indef.
West, Roland, & Co., Empress, Cincinnati.
Whiteside Fib, Hipp., N. Y. C., indef.
Whitman, Frank, Keith's, Boston.
White, Mildred A., Bijou, Boston.
White, George, Orpheum, Lincoln, Neb.
Wilson, John P., Hipp., N. Y. C., indef.
Wilson & Aubrey, Majestic, Cedar Rapids, Ia.
Wilder, Marshall P., Gaiety, Springfield, Ill., 17-20; Crystal, Milwaukee, 21-26.
Wilson & Larsen, Orpheum, Altoona, Pa., 17-19.
Winsen & Poore, Majestic, Cedar Rapids, Ia., 17-19.
Willard, Poli's, Scranton Pa.
Willard, Jarvis, Priscilla, Cleveland.
Winchester, Ed., State St., Trenton, N. J., 17-19.
Woodward, Romain L., Cook Comedy Co., indef.
Wright & Albright, Forsyth, Atlanta, Ga.; Piedmont, Charlotte, N. C., 21-23; Victoria, Wilmington, 24-26.
Wynn & Elkins, Grand, Miami, Fla.
Wynn, Bessie, Orpheum, Harrisburg, Pa.
"Ye Old Time Hallowe'en," Crystal, Milwaukee.
Ziska & Co., Colonial, Logansport, Ind., 17-19.
Zoeller, Ed., Trio, Empress, Cincinnati.

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SINGER'S MIDGETS

(LIVING DOLLS)

BIG HIT AT HIPPODROME, N. Y.

THURBER & THURBER

THE SURE-FIRE COMEDY ACT

ORIGINAL FUTURIST DANCE

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Chretienne and Louisette (Songs and Impersonations).

18 MIN., IN ONE AND INTERIOR.

Alhambra.—Chretienne and Louisette (man and woman) have a novel and original act, labelled "From Peasant to Artist," that starts with a reel of motion pictures showing the couple in Holland as street entertainers, and the woman's being approached with an offer from an American manager. She agrees to go to America, but her husband is against it. Then follows a chase in automobiles, etc., onto the steamer, their landing in this country, and a final entrance down the orchestra aisle to stage of Chretienne and Louisette themselves in the Holland costumes. With the man taking his place as leader of the orchestra the woman does well singing and dressing to numbers in French, Spanish, Italian, and a very clever impersonation of Eva Tanguay, in which she displays a superb figure in white fleshings. Back in the Holland dress she is joined by partner for singing medley of popular tunes. As a finale the woman allows her hair to drop, a beautiful mass it is too, reaching to her ankles. Between her songs the man works up some comedy in repeating the numbers from the orchestra pit, and donning wigs to correspond with the character the woman is impersonating. A novelty act that should have much success in vaudeville. *Tod.*

Candy Store Girls (Musical Comedy).

23 MIN., ONE AND INTERIOR (SPECIAL SET).

Harlem O. H.—This well staged playlet of songs, dances and comedy should do very nicely in the "pop" houses, though the four "ponies" need a new routine of steps and at least one more change and up-to-date costumes. It opens in one, with an exterior drop of a candy store, the "ponies" are invited to a "frappe" by a rather stiff working principal man. The interior set is good, and allows a soda clerk (comedain) some chances to work up laughs with soda mixing business, etc. He does real well, as does a fortunately well formed young woman as cashier, a tight fitting striped dress working to advantage. There is business to keep interest going with "pop" audiences, but a couple of other songs are needed. "The cashier," assisted by the girls, does best with her "Just for To-night" number. The "ponies" make their second change for the last number, a comic soldier drill by the entire cast, all carrying a toy gun, and lead and worked up to fair finish by "the clerk," Floyd Simpson. Laura Roth and T. B. Gremmer are the other two principals, and the "ponies" include Mary Miller, Anna Parron, Nettie Smith and Iris Kennedy. It is presented by Gus Sun. *Tod.*

Gleason and Dunham (Songs).

10 MIN., ONE.

Dale's 116th St.—Two young women (blonde and brunette), each possessing looks, abundance of personality and voices to make them a very entertaining singing combination. The tall girl (brunette) plays accompaniments on piano for double songs, and also accompanies part of her own solo, "Back to the Carolina You Love," finishing with orchestra, and whistling part very well. The "chubby" blonde gets her single number, "Poor Pauline," over well, and makes a change from a green bodiced, pink accordion plaited to a neat black and white striped gown, while her partner doesn't get off to change. She looked well in a blue gown. "Great Big Bashful Doll" is their opening, and "Can't Stop Loving Him Now" to close, for "doubles." "Tulip and Rose" is well chosen for an encore. *Tod.*

"The Chief of Police" (Sketch).

16 MIN., INTERIOR.

The action of "The Chief of Police" passes within a chief's office. A sailor has been jugged for approaching a "dolled up," short-skirted adult on the street. The charge is made by a committee of one from the Federation of Womens' Clubs. The sailor is brought in, and questioned, and then the "girl," in the costume she wore when "approached" by the seamsu. The object is to show that the "female dress of the day" warrants insult, and the lecture bit the chief gives on it carries the sketch "home." A good idea, with rather an abrupt finish, and lacking a fifth character to strengthen it all. *Tod.*

"The Village Cabaret."

18 MIN., TWO (SPECIAL SET).

Alhambra.—"The Village Cabaret" has possibilities to be built into a big time novelty, but in its present shape a "hick" orchestra's selections and a "belle of the town's" getting "soused" from the effects of a doctored water cooler got it over here to mild success. The action takes place upon a stage in Odd Fellows' Lodge Room. Cast includes seven men and two women. *Tod*

Carbrey Bros. (Dancing).

10 MIN., ONE.

American.—Carbrey Bros. (two), who have been on big time, are now one of the features on the Loew circuit. They have introduced a new, novel idea, in a double dance with both inside a Yama Yama clown suit (two heads, two legs in each leg of pants, and two arms), and do a routine of dancing for three minutes. They got a good hand at finish, and have a very classy act. *Sam.*

Marie King Scott (Character Comedienne.)

12 MIN., ONE.

Miss Scott does a "rube" kid. Make-up is rural enough, but Miss Scott's material is lacking freshness from start to finish.

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OUT OF TOWN NEWS

Mobile, Ala.—Lyric (H. C. Fourton, mgr.) is dark week of Dec. 14. Judge Berney, of the Law and Equity Court, who some days ago heard a petition from the stockholders of the Lyric Theatre, asking that a receiver be appointed, has appointed Henry A. Horst, of Mobile, receiver. The house will be run in the future by Mr. Horst, who has employed H. C. Fourton, who was manager for Jake Wells' Syndicate, as the new manager for the house. Mr. Fourton took up his new duties Dec. 7.

DREAMLAND (W. B. Waddle, mgr.)—A varied bill of vaudeville held the boards week of 7 to packed houses. K. E. Chappell, a newspaper man, has leased the house from the Cothran Amusement Co., of Mobile. His new manager is W. B. Waddle, of Mobile, a former newspaper man, and late manager of the Dreamland, at Meridian, Miss. Dan Drago, a well known musician who has been with the house as the leader for several years with his orchestra, has been retained.

CROWN (King Bros., mgrs.)—Splendid business was the record nightly week 7 at this picture house.

PEOPLE'S (S. A. Fogle, mgr.) — This house closed 5, and will be moved next door within the next two or three weeks. The new house will be much larger and modern in every way, and be known in future as the Paramount Theatre. S. A. Fogle will be retained as manager, and new stockholders have taken hold, feeling that moving pictures are on the boom in Mobile.

EMPIRE (J. Bianchi, mgr.)—Good films pleased big audiences week 7. Ed. Norton has resigned the leadership of the orchestra at this house, and has taken charge of the Crescent Theatre orchestra. Mrs. I. Fried, leader of the Crescent, succeeds Prof. Norton, at the Empire.

CRESCENT (Ike Frenkle, mgr.)—This house gave a most pleasing run of "movies" week of 7, and patronage was most gratifying. Prof. Edward Norton, late of the Empire, made quite a hit with the patrons by the splendid musical numbers put on. The house was unionized 8, the members of the orchestra joining Mobile Local, No. 407, American Federation of Musicians.

ROYAL ("Dad" Keener, mgr.)—Feature films.

NOTES.

THE members of Mobile Local, No. 407, American Federation of Musicians, have volunteered their services for a concert to be given at Lyric Theatre, Dec. 13, for the benefit of the Ladies of Charity's Christmas Tree Celebration. Brass band and orchestra music will be rendered. A number of local singers will render a number of songs appropriate for the occasion.

THE ESSANAY FILM CO. have a number of players here, and they will soon rehearse a play to be put on by their company and built upon "Satsuma Day," celebrated in Mobile, Dec. 8.

Portland, Ore.—Heilig (W. T. Pangle, mgr.) "Colonial Beaux and Belles in Dixieland" Dec. 14, 15; Belgian War Pictures 16-19, excepting 18, when John McCormack will appear.

ORPHEUM (T. R. Conlon, mgr.)—Bill 13-19: Alice Lloyd, Dunbar's Nine White Hussars, Cantwell and Walker, Pierre Pellieter and company, La France and Bruce, Chinko, and Minnie Kaufman.

BAKER (Milton W. Seaman, mgr.)—The stock company, in "The Rosary," week of 13.

LOEW'S EMPRESS (H. W. Pierong, mgr.)—Bill 13-19: Charles Leonard Fletcher, Nichols Sisters, Wanda, "Wifey," Mellor and De Paula, Dixon and Dixon, and photoplays.

PANTAGES' (J. A. Johnson, mgr.)—Bill 13-19: Lottie Mayer and Nymphs, Laurie Ordway, Violet Niets, Jack Phipps and company, De Witt Young and Sitter, Davis and Walker, and biograph.

LYRIC (Keating & Flood, mgrs.)—"The Smuggiers" was the attraction week of 17.

PEOPLE'S.—Feature pictures.

NATIONAL.—Moving pictures and vaudeville.

STAR, COLUMBIA and MAJESTIC, moving pictures only.

San Antonio, Tex.—Grand (Sid H. Weis, mgr.) Boston English Opera Co. were seen in "Il Trovatore" Dec. 12, 13.

PLAZA (Willie Pollitzer, mgr.)—Vaudeville and pictures.

MAJESTIC (Edward Raymond, mgr.)—Vaudeville and pictures.

EMPIRE (W. J. Lytle, mgr.)—This house opened 14. One of the largest and prettiest moving picture theatres in the South.

Zanesville, O.—Schultz (Arthur Morely, mgr.) is dark.

ORPHEUM (Harris Bros., mgrs.)—Feature pictures week of Dec. 13. Vaudeville will be resumed next week.

WELLER.—Al. G. Field's Minstrels 29.

IMPERIAL, QUIMBY, GRAND and AMERICAN, motion pictures.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) Nat Goodwin, supported by Margaret Moreland, in "Never Say Die," week of Dec. 14. "Manon-Lescaut" (pictures) week of 20.

SHUBERT (Frank C. Priest, mgr.)—The Wright Huntington Players, in "A Bachelor's Romance," 14-19.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 13: Mr. and Mrs. Douglas Crane, the Schwarz company, Zertho's dogs, Reisner and Gores, Cleo Gascoigne, Burkhart and White, and Frank Wilson.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 13: Trovello, Gasch Sisters, Bell Boy Trio, Moore and Elliott, Richmond and Hann, and Parise.

PRINCESS (Bert Goldman, mgr.)—Bill 13-16: Three Emersons, Heuman Trio, Russell and Church, and Beane and Evelyne. Last half: Four Regals, Copeland and Peyton, Anita Primrose and company, and Baron Lichtner.

STAR (John P. Kirk, mgr.)—Andy Lewis and the Dreamland Burlesquers week of 14. Roseland Girls next.

STRAND, STARLAND, GAIETY and MAJESTIC, moving pictures.

Meridian, Miss.—Grand (W. B. Jones, mgr.) Lewis Stock Co. played to good business week of Dec. 7.

PRINCESS (Sol M. Sugerman, mgr.)—Feature pictures.

ELITE (Geo. A. Griffin, mgr.)—Mutual and Universal films.

Toronto, Can.—Princess (W. Mulholland, mgr.) Mary Boland, in "My Lady's Dress," Dec. 14 and week. "The Dummy" next week.

ALEXANDRA (L. Solomon, mgr.)—"Kitty MacKay" 14 and week. "The Story of the Rosary" week of 21. Gilbert & Sullivan Opera Company to follow.

GRAND (J. W. Cowan, mgr.)—"Maggie Pepper" 14 and week. "Fine Feathers" 21 and week. Fiske O'Hara follows.

SHEA'S (J. Shea, mgr.)—Bill 14-19: Flo Irwin, Baby Helen, Hanlon Brothers, Ryan and Lee, Carmen Trio, Frank Mullane, and Matthews, Shayne and company.

LOEW'S (W. Bernstein, mgr.)—Bill 14-19: Van Dyck, Harry Cutler, Stewart and Dakin, Jones and Johnson, Paul Stephens, Savoy and Brennan, and "The Japanese Prince."

HIPPODROME (E. A. McArdle, mgr.)—Bill 14-19: Ameta, Hugh Cameron, Francis and Rose, Carrie Lillie, Kalma, and the Monarch Comedy Four.

GAYETY (T. R. Henry, mgr.)—Girls of the Moulin Rouge 14 and week. Follies of the Day next week.

STAR (F. W. Stair, mgr.)—Cracker Jacks 14 and week. Big Review next week.

STRAND (L. Schlesinger, mgr.)—Photoplays and Romanelli Symphony Orchestra.

MAJESTIC (B. S. Grafton, mgr.)—Moving pictures only.

Saint John, Can.—Opera House (Walter Woods, mgr.) the Thomson Musical Co. still continues to draw good business.

IMPERIAL.—Vaudeville and moving pictures.

UNIQUE, STAR, GEM and EMPRESS, moving pictures only.

LYRIC.—Vaudeville and moving pictures.

THE OFFICERS of the Sons of England, who had charge of the Sunday night concert, Dec. 6, have been reported by the Chief of Police. This will probably be the end of the affair, as the consent of the Attorney General of the Province is necessary before prosecution can be commenced. The Lord's Day Alliance who called the attention of the Chief of Police to the matter, are taking little part in the affair, probably because of the fact that the public condemned their interference. The proceeds of the concert were to have been given to the Red Cross Society, but the latter, presided over by Lady Tilley, have declined to accept any money from any Sunday concerts. It is expected that the Belgian and Patriotic funds will now benefit, now that the Red Cross has declined "tainted money."

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) Del. S. Lawrence and Players, in "The Squaw Man," Dec. 14-19.

PRINCESS (Abbie Wright, mgr.)—Marie Dressler, in "The Mix-Up," 14-19. "Kitty MacKay" next week.

ORPHEUM (Geo. Driscoll, mgr.) — Vaudeville. Week of 14: Captain Sorcho's Deep Sea Divers, W. C. Fields, Helen Trix, Chas. and Fanny Van, Julia Nash and company, Moore and Yates, and Captain Treat's seals.

GAYETY (Fred Crow, mgr.)—Girls from Happyland 14-19, Harry Hastings' Show 21-26.

St. Catherines, Can.—Grand (G. B. Odlum, mgr.) R. W. Marks Co. week of Dec. 14. "The Newlyweds" 15, Ernie Marks Stock Co. week of 21, Fiske O'Hara 31, "September Morn" Jan. 4.

GRIFFIN (J. A. Forhan, mgr.)—Vaudeville and moving pictures.

HIPPODROME (Geo. Dreman, mgr.)—Vaudeville and moving pictures.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) the Famous Players "Martha of the Lowlands" feature picture Dec. 14-16, "The Typhoon" (photoplay) 17-19.

POLI (John H. Docking, mgr.)—Bill week of 14: Willard, Morton and Austin, Brooks and Bowen, Morrisey and Hackett, Ishikawa Brothers, Jack Allman and company, and Novelty Alrose company.

ACADEMY (William Dahlman, mgr.)—For week of 14, the Poli Stock Co., supporting Mae Desmond and Walter Richardson, in "Camille."

STAR (Harry W. Storms, mgr.)—Folly Burlesquers 14-19.

BIJOU DREAMS, WONDERS, MANHATTAN, COURT SQUARE, WONDERLAND, ORPHEUM, PALACE and HIPPODROME, pictures only.

THE success and popularity of the New Academy, the home of the Poli Players, a most efficient stock organization, is largely due to the energetic management of William Dahlman. It is Mr. Dahlman's policy to give the patrons of his house the best attractions that can be secured for stock repertoire regardless of the high royalty that must me paid to secure same for stock production, and it is this spirit that has made the Academy the most popular playhouse in this city. The success with which it has met is ample proof that the efforts of the management are appreciated. Among the plays that have been handled in a most capable manner by the Poli Players are: "The Girl of the Golden West." "The Shepherd of the Hills," "The Girl in the Taxi," "Our Wives," and "Alias Jimmy Valentine."

Harrisburg, Pa.—Majestic (Wilmer, Vincent & Appel, mgrs.) "A Pair of Sixes" Dec. 25, "Little Women" 26.

ORPHEUM (Wilmer, Vincent & Appel, mgrs.)—Bill week of 14: Joe Jackson, Bessie Wynn, Farber Girls, Ed. Howard and company, Lorraine and Dudley, and Lahone and Dupris.

COLONIAL (Wilmer, Vincent & Appel, mgrs.)—Bill 14-16: Blanche Vedder, Baldwin, Braxton and Carter, Melody Trio, and Six Little Honey Bees. For 17-19: Miller and Carmen, Allen Fuller company, Santos and Hayes, and Two Franks.

Reading, Pa.—Academy (Phil Levy, mgr.) the Big Sensation, burlesque, showed here Dec. 12.

ORPHEUM (Neal Harper, mgr.)—This house is dark week of 14, giving the Orpheum Players their usual Christmas vacation. Re-opens 21, with the company in "The Man on the Box" as the Christmas week bill.

HIPPODROME (C. G. Keeney, mgr.)—Vaudeville and pictures.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Geo. Evans' Minstrels Dec. 14-19. "Adele" next.

ACADEMY (Tunis Dean, mgr.)—Rose Stahl, in "A Perfect Lady," 14-19. "Diplomacy" next.

AUDITORIUM.—Poli Stock Co, in "Our Wives," 14-19. "The Man On the Box" next.

HIPPODROME (C. E. Lewis, mgr.)—Bill 14-19: Joe Welch, Lawson, Barton and Lovera, Manhattan Trio, Coy De Trickey, and Bryan, Sumner company.

COLONIAL.—"Billy the Kid" 14-19. "Within the Law" next.

PALACE (Wm. Ballauf, mgr.)—Gay New Yorkers 14-19. Star and Garter next.

GAYETY (M. Southeland, mgr.)—City Belles 14-19, Garden of Girls next.

VICTORIA (C. E. Lewis, mgr.)—Bill 14-19: Swan and Bambard, Jerry Sanford, "In Old Tyrol," Stravitz and Strasner, Dan and Lilly Oaks, Arlie Hall and Tom Morgan.

MARYLAND (Fred Schamberger, mgr.)—Bill 14-19: E. F. Hawley and company, Rice, Sully and Scott, Kitty Gordon, Fox and Dolly, Geo. P. Murphy, Wille Weston, Four Milanos, Angelo Patricolo, and the Gleesons and Houlihan.

NEW (Geo. Schneider, mgr.)—Bill 14-19: Oriental Girls, La Emma, Billie Morse, Randy and Fields, Demetrious, and Minnie Palmer and company.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Forbes-Robertson Dec. 14-19.

MOROSCO (Oliver Morosco, mgr.)—Kolb and Dill, in "The Girl in the Train," 13-19.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"The Man from Home" 13-19.

ORPHEUM (Clarence Drown, mgr.)—Bill 14 and week: Will Oakland, Elphye Snowden, the Diving Seals, Piatov and Glaser, Dyer and Alvin, John Geiger, E. A. Warren and company, Hunting and Francis, and Burnham and Irwin.

PANTAGES' (Carl Walker, mgr.)—Bill 14 and week: Annie Abbott, Juggling Mowatts, Tom Kerns, La Louraine Four, Walter Terry and Fiji Girls, and Gardner and Revere.

LOEW'S EMPRESS (Fred Follette, mgr.)—Bill 14 and week. Svengall, assisted by Elsie Terry; Haydn, Burton and Haydn, Bobbe and Dale, Black and White, Bill Robinson, Canaris, and Cleo.

CLUNE'S AUDITORIUM, CLUNE'S BROADWAY, QUINN'S SUPERBA, QUINN'S GARRICK, MOZART, WOODLEY, MILLER'S, TALLY'S, ALHAMBRA, moving pictures only.

Denver, Col.—Tabor Grand (Peter McCourt, mgr.) Captain Scott's South Pole pictures Dec. 14 and week.

DENHAM (Woodward & Homan, mgrs.)—"Madame X" 13 and week.

BROADWAY (Peter McCourt, mgr.)—"The Typhoon" 13 and week.

EMPRESS (Lawrence Beatus, mgr.) — Bill 12 and week: W. H. St. James and company, Stewart Sisters and Escorts, Four Musical Avolos, Burke and Harris, Anderson and Golnes, the Rose Troupe and moving pictures.

ORPHEUM (Max Fabish, mgr.) — Bill 14 and week: Gertrude Coghlan and company, George White, Frank North and company, "Three Beautiful Types," Walter S. Dickinson, Martin Van Bergen, Libby and Barton, and Orpheum Weekly.

Haverhill, Mass.—Academy (Edward A. Cuddy, mgr.) the Academy Players present "Baby Mine" Dec. 14-19, with Florence Shirley and Roy Gordon in the leading roles. The rest of the company includes: Rose Morison, James J. Hayden, Hubert Pierce, William Mason, William Augustine, Gilberta Faust, Daniel Grant and others. Burk W. Symons is director, and Ernest C. Hammond scenic artist.

COLONIAL (James A. Sayer, mgr.)—Bill 14-16: Frank Larkin, Bison City Four, Four Viennas, and the Howell Sisters. Second half: George Lander Gilmore and Latour, "Colonial Days," one to fill.

ORPHEUM, MAJESTIC, MYSTIC and SCENIC TEMPLE, feature photoplays.

Lawrence, Mass.—Colonial (Ralph Ward, mgr.) Malley & Dennison Stock Co. present "Big Jim Garrity" Dec. 14 and week. "Bought and Paid For" next. Vaudeville and pictures 20.

NICKEL (John R. Oldfield, mgr.)—Bill 14-16: Griffiths, Mlle. Pollen and Mons. Gaston, Rathskeller Trio, and Rollins and McFarland. For 17-19: Langweed Sisters, Groh Birch and company, Reed and Tuttle, and Ed. Gingras and company, and pictures.

OPERA HOUSE (W. R. Rotherg, mgr.)—Motion pictures and vaudeville.

COSMOPOLITAN, STAR, PREMIER, BROADWAY and VICTORIA, motion pictures only.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) Yiddish Company Dec. 16, Yale Dramatics 18, "The Prodigal Husband" 25, 26.

POLI'S PALACE (Gordon Wrighter, mgr.)—U. B. O. vaudeville. Change of bill Thursday.

GILMORE (Robt. J. McDonald, mgr.)—Eva Mull's Show 17-19.

PLAZA (John M. Carney, mgr.)—Vaudeville and pictures.

HUDSON, EDMONIA, BIJOU, BROADWAY, GEISHA, FOX, GAIETY, MIRROR, LYRIC, GRAND, GLOBE, NOVELTY, REEL, PALACE and SUBWAY, motion pictures.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill Dec. 14 and week: Ball and West, Lucy Gillette, McCormick and Irving, "The Tamer," Kimberly and Mohr, the Shillings, and the Stanleys.

MERK. SQ. (W. A. McKay, mgr.)—The Merk. Sq. Theatre Players present "Under Two Flags" 14-19 "The Blue Mouse" next.

OPERA HOUSE (J. Daley, mgr.)—Motion pictures and vaudeville.

ACADEMY, COLONIAL, JEWEL, OWL, ROYAL, WOLF and VOYONS, pictures.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "Thirty Leagues Under the Sea" (pictures) Dec. 14-19. Next week, "The Midnight Girl."

ACADEMY (Cary McAdow, mgr.)—Watson's Orientals, with Billy Spencer, Jules Jacobs, Bert Bertrand, Geo. H. Thurston, Ray Leavitt, Bettina Sheden, Selvia Brody, and Gertrude Sommers, 14-19. Next week, the Big Sensation company.

ORPHEUM (Wm. H. Quaid, mgr.) — Feature photoplays.

KEITH'S (Wm. F. Garyn, mgr.)—Bill 14-16: Eva Fay, Alick Lauder, Anne Sutherland and company, Mabel Johnson, Aflape's animals, and Joe Kramer and company.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) J. Lubrie Hill and his Darktown Follies of 1915 Dec. 14-16. The Yiddish actors were seen in "The Polish Wedding," Sunday night, 13.

NEW NIXON (Harry Brown, mgr.)—Jacobs & Jermon present City Sports, with Harry Koler, June Mills and Abe Leavitt, for four days, commencing Sunday night, 13.

VIRGINIA.—Feature pictures.

BIJOU.—Feature pictures.

CITY SQUARE, COLONIAL, CRITERION, COZY, CENTRAL and CHELSEA, motion pictures only.

Trenton, N. J.—State Street, for Dec. 14-16: Willard Dashiel and Mabel Griffith, in "The Other Man;" the Lasky-Belasco photoplay, "The Rose of the Rancho," and Buffalo Jones, Anthony and Ross, and Franklin. For 17-19 "The Bargain," photoplay, "The Aeroplane Girl," Barnes and Asher, and Ed. Winchester.

Hoboken, N. J.—Gayety (Thos. H. Sheeley, mgr.) the Gayety Players, in "The Havoc," Dec. 14-19.

EMPIRE (Wm. F. Fitzgerald, mgr.)—New Behman Show, with Lew Kelly, Lon Hascall, Ameta Pynes, Jean Irwin, James Ten Brooke, Vincent Mack, Harry Vann and Corinne Ford 14-19.

LYRIC (G. S. Riggs, mgr.)—Vaudeville and pictures.

Charleston, S. C.—Academy (Chas. R. Matthews, mgr.) Simper Simon Comedy Co. Dec. 14-19.

VICTORIA (Pastime Am. Co., mgrs.)—Bill 14-16: Two Kelso Boys, Gilmore and Castle, Ed. and Minnie Foster, Mr. Quick, and Sovetti and Antoinette. For 17-19: Pierlot and Scofield, Speigel and Jones, Rozella and Rosetta, and Stickney Circus.

PRINCESS, MAJESTIC, LYRIC, UNO, CASINO, ELCO and CRESCENT, pictures only.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) this new theatre was opened Dec. 11, by Sam Bernard, to crowded house. "Potash and Perlmutter" 14-16.

HYPERION.—The stock company, in "In the Bishop's Carriage," 14 and week.

POLI'S (Oliver C. Edwards, mgr.)—U. B. O. vaudeville and pictures.

BIJOU (Eugene Wilson, mgr.)—Vaudeville and pictures.

GRAND (Dr. De Waldorf, mgr.)—Vaudeville and pictures.

Davenport, Ia.—Burtis (F. B. Powellson, mgr.) "The Blue Bird" Dec. 16. "Zudora" (pictures), third installment, 17; "A Pair of Sixes" 25, Pavlowa and Russian Dancers 28.

COLUMBIA (J. Harry Blanchard, mgr.)—Vaudevile, two shows daily, three on Sundays. Change of bill bi-weekly.

AMERICAN.—"The Girl That Won't Marry" was seen here 12.

Glens Falls, N. Y.—Empire (Joe Miller, mgr.) bill Dec. 14-16 Ray Fern, Capt. Jack Barnett and Son, Paul Petching and company, Marion Weeks, Hallen and Hunter, and Marcoe's Mannikins. Francis Starr 17, "The Spoilers" (pictures) 28, 29. Howe's Travel Festival 30.

WORLD IN MOTION and MAJESTIC, motion pictures only.

Jackson, Mich.—Athenæum (Porter & Howson, mgrs.) "Peg o' My Heart" Dec. 18, "Way Down East" 25, "Under Cover" 29.

BIJOU (Frank R. Lampman, mgr.)—Bill 13-16: Jean Bently, Dorothy De Shelle and company, Williams and Wales, Empire Comedy Four. For 17-19, Max Bloom, in "The Sunny Side of Broadway."

Kalamazoo, Mich.—Fuller (Cedric F. Lawrence, mgr.) "The Squire" (home talent), by the Moose Lodge, Dec. 16, "Rebecca of Sunnybrook Farm" 18, 19; "A Pair of Sixes" 25, "Way Down East" 26.

MAJESTIC (Will Marshall, mgr.)—Motion pictures and vaudeville 13 and week.

COLONIAL, ELITE, LYRIC, ORPHEUM and NEW, motion pictures only.

LATER LONDON NEWS

(See page 5.)

DEC. 5.

Once more the London County Council has peremptorily refused to grant a liquor license to the London Hippodrome and to the London Coliseum. It has again refused Oswald Stoll permission to build his long contemplated Empire, at Fulham, a West London suburb. And it has inserted a condition in the license of the New Tivoli that, when it is rebuilt and re-opened, no liquor must be consumed in the hall itself—only in annexed bars.

Marinelli has recovered from Seymour Hicks upwards of $500 commission on engagements which were secured for him at the London Coliseum, but which he did not fulfill. Hicks claimed that Marinelli should have reserved for him a right to cancel these dates, so that he might appear in "Broadway Jones." But this did not appear in the bond.

Fanny Brough's death robs the stage of a brilliant characteristic comedienne, but lately of health so uncertain that there was no dependence to be placed on her. She was well known in America. For some years she was exclusively engaged at Drury Lane. Cecil Raleigh, who died recently, was very superstitious, and had a great belief in Miss Brough as essential to his plays. He was well able to fit her with staccato jects. Collins thought she would make a hit in pantomime, and a part was written into "Hop o' My Thumb" three Christmases ago. She played unwillingly once, and walked out of the theatre. She was immediately replaced by her understudy, ready at all times, Alice Esden, now playing her roles in the States. Fanny Brough was a niece of Lionel Brough, and all her relatives were literary or theatrical folk. She had been an actress from her childhood—for forty years—and had played many roles, including Lady Macbeth, in her teens! Her last appearances were in "Sealed Orders." Miss Brough took a great interest in the affairs of her profession, and in the woman movement, and was assiduous in attendance at meetings and in speech making.

GOOD ACT ALWAYS WORKS.

The Dancing Kennedys are to play the Emery Theatre, Providence, R. I., for a return engagement in four weeks.

"THE OLD RELIABLE"

PLANTEN'S C C OR BLACK CAPSULES

FOR CATARRH & DISCHARGES

MERRY XMAS AND HAPPY NEW YEAR
THE RAINBOW GIRL
MISS MAURICE WOOD
12 CHANGES IN 12 MINUTES (EVA TANGUAY'S DOUBLE) Direction PAUL DURAND
"QUICKEST WORKER IN VAUDEVILLE."—"N. Y. CLIPPER."

* SHARPS AND FLATS *

(EDITOR'S NOTE.—*This column is for Musicians, Singers, Musical Artists, Bally-Hoo Musicians, Calliope Players, Piano Players, Band Masters, Organ Makers, and all who are in any way performing or furnishing musicians or musical instruments for the profession of entertainment. Send in your news notes for publication to Editor of "Sharps and Flats," NEW YORK CLIPPER, 47 W. Twenty-eighth Street, New York.)*

MERRY CHRISTMAS to all musicians throughout the world. Be thankful you are in on some of the joys of life. You will be in the "Pit" on the stage, platform, dance hall, or cabaret during the Yuletide festivities, no doubt, but do not consider your lot a hard one. Be thankful that you are permitted to send forth from your instruments the sweet strains that tend to lighten the burdens of life and make glad the hearts of the lonely and depressed. Your vocation is an art. Your services indespensible, your mission a noble one, your presence a joy. Therefore, be glad you are a musician. Merry Christmas, musicians, throughout the world. Be thankful.

DO YOU remember when you played in the village band? Have you still got that old horn or drum. Take it out and look at it. Many pleasant memories, no doubt, surround the association.

W. M. EWING'S ZOUAVE BAND is one of the leading concert bands of the country. Chautauquas, fairs, parks, celebrations and vaudeville keep this sterling organization constantly before the public.

RAPHAEL ESLICK, brother of Vic Eslick, bandmaster of the World at Home Carnival Band, is making a Winter of it in his home town, Elkpoint, S. D. Vic is also there.

J. H. HENLEY is director of the orchestra with the J. F. Fletcher Theatre Company, under canvas, now touring the Southwest. Francis Henley is with the same organization.

WHAT is the matter with the village band? Nothing. Read what *The Omaha* (Neb.) *Bee*, of recent date says "Not the least of the enjoyable features of our annual Ak-Sar-Ben celebration is the presence and music of the small-town band, which holds its place as an institution in our national life. Long live the band." Be not ashamed of the village band. Give them support. We must have music.

L. CLAUDE MEYERS is given credit for having last season, with the Allmann Bros. Shows, one of the best bands in carnivaldom. L. Claude is now solo clarinettist with the Harrison Theatre Company, touring Texas. He is a clarinettist of much renown.

FRANKIE HARRIS, the "boy wonder," with the Moredock & Watson Minstrels, is a tango drummer hard to beat. His statue being below normal makes him very noticeable among the big fellows.

WICHITA, Kan., has a girl's band of twenty pieces. They make many fair and celebration dates in season through that section of the country.

THE NEW YORK CLIPPER is the musicians paper. Its advertising columns bring quick results. Look over the advertising columns for musicians. Mention THE NEW YORK CLIPPER when writing the advertisers or to fellow musicians and others.

W. J. HARRIS is playing cornet in the orchestra at the Alamo Theatre, in Waco, Tex. L. Cordia Bell is violinist in the orchestra of the Majestic Theatre, same city.

J. H. JOHNSON'S Nomia Musical Comedy carries a ten piece orchestra, in season.

BANDMASTERS and music publishers' days will, in 1915, be very popular at fairs, parks and celebrations, as they have been in the past. The scheme is to play selections from the programs of the leading bands, and devote one day strictly to the hits of the leading music publishers. This scheme is generally given much publicity in the local press, and always proves a good drawing card to the event.

JACK PHILLIPS will again direct the band with the John A. Sparks Circus, in 115.

CHAS. E. JAMISON wants musicians for his carnival band for next season. His advertisement appears in this issue of THE CLIPPER. He is one of the most liked men in his line.

VICTOR ESLICK has the faculty of keeping his band intact throughout a season. That surely speaks for his selection and treatment of the men under him.

MANY bands are now making tours over the leading vaudeville circuits.

ELIZABETH LAVIN is one of the soloists with bands that is rising rapidly in her chosen profession.

JOHN PHILLIP SOUSA has passed the three score mark and still active. Sousa's band and marches will live long. The band has toured the world several times, and is now on a tour of America.

THE Minneapolis, Minn., Symphony Orchestra has eighty musicians on its roster.

E. O. JONES looks after the band matters for Terry's "Uncle Tom's Cabin" Company.

THE European conflict has interfered seriously with the bands and orchestras in this country that depend upon foreign talent. Those that make concert tours suffer the most. Many have gone to the front for their various countries.

CORRINE WILSON, the band singer, is considering offers to enlist her services with one of the leading carnival bands for the coming Summer season.

OH, listen to the band. Isn't the music grand.

W. B. WEDGE, the calliope manipulator, is Wintering in Denver, Col. In the Winter he either acts on the stage or works in a newspaper office. In Denver he is doing the latter.

A. U. ESLICK has been the bandmaster for a number of years with the Con T. Kennedy Carnival Band. He will no doubt be with the same outfit in 1915. He is now resting at his home in Kansas City, Mo.

DO YOU want work? If so, carefully scan the advertising columns of THE NEW YORK CLIPPER each week.

CHAS. FINCH was with the Ringling Bros.' Circus in 1898 when Tony Costello had the band. During his career as a professional musician he has been with the Barnum & Bailey Circus, Al. G. Field's Minstrels, Beach & Bowers' Minstrels and many other organizations or various kinds. For the past three years he has been retired and living at his home in Houston. He wants to hear from some of his former professional friends through the columns of THE OLD RELIABLE.

MANY Mexican orchestras and small bands have come into the United States since the unpleasantness has been in vogue in that country.

CHAS. E. JAMESON, bandmaster of the C. A. Wortham carnival, gives the following roster of his organizatino at the close of the season: John Ewell and Lawence Selva, bass; Frank Stephens and Robert Parritt, baritone; Walter Thompson and Chas. P. Vreeland, altos; Jack Lee, Bert Davis Wm. McKee and Orval Eckhart, trombones; Roy White and Wm. Rice, drums; Arden Waters Banks Headley, J. A. Cubbison, Osman Ingerham and Alex McRae, cornets; B. W. Phillips, B. F. Kom, John Crannell and George Elder, clarinets.

ALL representative carnivals have a car separately and entirely for the band. That makes it nice when it is a nice car. They generally are.

TONY COSTELLO once directed the band with the Ringling Bros. Circus.

WHO is your favorite bandmaster among the big ones?

ARTHUR PRYOR is still the supreme master of the trombone.

J. ARTHUR GEIS, the tallest piano player in the world, recently closed his very lengthy engagement at the Crystal Theatre, Dallas, Tex.

THERE is considerable work now for the B. and O boys. It might be well for some more to learn the art of doubling. Did you ever give it a thought?

THE Wellington, Kan., Ladies Band consists of thirty-five suffragette soloists under the direction of "Si" Price. So you see it takes a man to lead them. They play many local and professional engagements. They hope to become nationally prominent. They may do this some day at the head of some big suffragette gathering in this country.

ADVERTISE in THE CLIPPER when you want musicians or bands. It is the only amusement journal that devotes any space to the professional musician. Write for rate sheets to-day. Send in news about your movements.

THERE are more Royal Italian Bands with circuses and carnivals than there ever was or will be in Italy. Strange, is it not?

EARL D. STROUT, bandmaster of the Tom W. Allen Carnival Band, known as Strout's Military Band, claims that his band remained intact without a change of any kind during season 1914. He calls them the best bunch of real fellows ever together. The roster as follows: Earl D. Strout, bandmaster and cornettist; E. C. Wharmond, C. E. Warner and Cecil Southwell, cornets; F. Hendrix, Phil Robins and Milford Graves, clarinets; Wm. Yonkers, Don McDaniels and Joe Headley, trombones; Gilbert Greaves and Fred Colberg, French horns; Garland Yarbough, Chas. French and O. S. Oakes, drums; Jerry Anderson, bass; Chas. Burnett, baritone.

POPULAR programs are popular with the masses who visit parks, fairs, expositions and celebrations.

L. CLAUDE MEYERS recommends that carnival musicians should curb their thirst.

FRANK G. WALLICK, for several seasons bandmaster of the Herbert A. Kline Carnival band, is very ill, in Christiansburg, Va. He wants to hear from his fellow musicians. Address him, care general delivery, that place.

EWING'S ZOUAVE BAND is as follows: W. M. Ewing, director; H. White, piccolo; O. Morgan, J. W. R. Brown, W. Ewing, Chas. Lane, D. Beal and L. Kendall, clarinets; J. Lovelass and K. Stacey, saxaphones; T. Nearing, L. Lounsavelle, E. Wharmund and A. Pendell, cornets; A. Brining and J. Bennefield, horns; V. Jarman, J. Carr and E. G. Bostwick, trombones; J. Jarmen and O. Ewing, baritones; R. Leo and R. Smith, Bass; Don Beal and F. Thomas, drums.

IT'S all in the arrangement. Some say. What do you say?

VICTOR ESLICK'S BAND, with the World at Home Carnival, was as follows at the close of the 1914 season: Victor Eslick, director; H. Speimann and W. A. Garfield, cornets; Homer Clark, Fred Baish and Joe Lincol, clarinets; A. King and Theo. Thorson, horns; Cy Cranford, H. Burwell and C. E. Hearn, trombones; Fred Read and Tom Koontz, bass; Tony Griola, bass drum; Ben Craig and Chester Colter, snare drums.

DON'T miss next week's NEW YORK CLIPPER. Read it every week. Get THE CLIPPER habit. It is the musicians paper.

J. A. NORMAN, the band leader, makes his home in St. Louis.

THE AIR CALLIOPE CO., of Bloomfield, N. J., are furnishing their augmentors to most of the big circus bands for the coming season. Look at their ad. in this issue.

JACK TURNER AND VIC. HERBERT JR., the eminent cornet and trombone soloist, have stored their tabloid properties, owing to conditions in show business, and are now seen in New York City with the Geo. Hickman and company, playing vaudeville.

WENDALL HEIGHTON, manager of the Minneapolis Symphony Orchestra, spent a couple of days in Enid, Okla., recently, endeavoring to interest business men in a concert by his orchestra next Spring.

FRANK PALMA has been engaged to direct the band concerts at Coronado, Cal., during the season of 1915.

WHEN in either New York or Chicago make THE NEW YORK CLIPPER office your headquarters. Welcome.

JULIUS GEMS is one of the popular orchestra leaders of Ft. Worth, Tex.

RELIABLE and sober has much to do with the success of a circus or carnival musician.

VAUDEVILLE theatres and managers might add something to the box office receipts by popularising their orchestras by giving them a little publicity. Whenever a local celebrity shows up request him to lead the orchestra at a certain rising overture or to go in the pit with the boys. This is to be entirely governed by local conditions, of course. Give the orchestra some publicity, any way. Have a music week.

ONE OF THE GREATEST TALKING SONGS IN YEARS. OH! YOU SPOTLIGHT SINGER
"THE BAREFOOT BOY"
By JOHN S. BLACY (THAT DRIVES THE CATTLE HOME) SOME NOVELTY SONG
"JUST LIKE A ROSE"
By America's Greatest Song Writer, C. F. OLCOTT
WHERE THE IVY TWINES
AROUND THE COTTAGE DOOR
Another Morning Glory Song by BARTBURGER & OLCOTT
"COME, LET'S BE SWEETHEARTS AGAIN"
PROF. COPIES FREE FOR RECENT PROGRAM
E. J. MURRAY MUSIC CO.
324 DIAMOND ST., PITTSBURG
ORCHESTRA MUSIC 10c A COPY
CLUB, $1.00 A YEAR
"Barefoot Boy" - Schottische
"Just Like a Rose" - One-Step
"Sweethearts" - Waltz Song
"Where the Ivy" - Hesitation
"Chinese Honeymoon" Fox Trot
(Everybody Knows It)

WHITE RAT NIBBLES.

WITH a long, green ticket tucked snugly away in his inside pocket, Dave Ross and wife will shortly away on the Pantages' time. Bon voyage and much health, David.

DON'T forget our telephone number is 8780-Bryant.

'TIS your duty, actors, to become a member of our organization. Come around and get acquainted.

OTTO BROS. are once again re-united. Positively! They do a German act. Someone accused Ernie of being a singer. I think it was Johny Bell.

THE bar is open from 10 A. M. until 3 A. M. next morning. That goes for pool and billiard room also. Get our handsome Fred Jeffreys.

ONE of our stanchest members is Robt. Henry Hodge. He spends much of his spare time at club when not working, but still retains his Fairhaven home.

JOE P. MACK, again himself, will take charge of our Thursday night scampers. That our business will increase is a surety.

ERNIE CARR has the war question down to a science. He lectures each evening in the reading room. What makes his war spell worthy of attention is the quietness in which he puts it over; without grease, music o set rock, which makes it easier.

EXTRA! Maxwell Reynolds, late co-star with Rose Stahl, is coming East.

SAW Bert Levy yesterday with same beard and same smile; both are becoming.

WM. FOX, of Box Office Attraction Co., has one able and most capable man in all departments of theatricals. His name is Billy Bach, not forgetting Mr. Carlton, Mr. Clifton and Mr. De Carlton.

WILL members with burlesque, musicals, and in all branches, talk Ratdom, and try secure one or more LOEW members—please!

HAVE you paid your dues?

BELOW is a list of our life members. No doubt you know many by reputation or personally. Some names, are they not? Besides we have thousands of more good hard working "Rats" and with Big Chief Fogarty's guidance a few more thousands will be captured. Kindly note the life members.

Henry Bergman, Edward Castano, Edward Clark, Will H. Cohan, Harry Coleman, Jack Conway, Will J. Cooke, Samuel J. Curtis, Robert L. Dailey, Geo. Delmore, Harland Dixon, James F. Dolan, Patsy Doyle, Gordon H. Eldrid, Cecil Emmett, Leon Emmett, Frank Evans, Chas. H. Farrell, Frank Fay, Frank Fogarty, A. A. Ford, "Prince."

Edward Garvie, "Happy" Jack Gardner, Bobby Gaylor, Alf. Grant, Burt Green, Gerald Griffin, Hal D. Groves, Lon Haskell, Chauncey D. Herbert, Dr. Carl Herman, Robert Higgins, Dick Home, Rohelela Isna, Jno. W. Jess, Al. Jolson, Harry Kelley, Edwin Keough, Charlie King, Ernest Kluting

Bert La Mont, Jules W. Lee, Geo. Le Maire, Bert Levy, Tom Lewis, Ralph Lohse, Colle Larella, Dick Lynch, Junie McCree, Tom McNaughton, Charles McPhee, Joseph P. Mack, Dave Montgomery, Geo. W. Monroe, Sam Morton, Tom J. Nawn, Fred Niblo, Jack Nolan, Frank North, Greg. Patti, Corse Payton, Pat Rooney, Eddie Ross, Thomas Russell, Thos. J. Ryan, Walter Sanford, Tom Smith, Fred Stone, W. W. Waters, Thomas Welch, C. E. Willard.

Ladies: Gladys Arnold, Cora Youngblood Corson, Grace La Rue, Alice Lloyd, Lillian McNeill, Marie A. Russell, Dorothy Vaughan.

THOSE of you who are doing naught on this coming Sunday, and who know our chairman of house committee, Joseph P. Mack, take Bronx subway car, get off at One Hundred and Seventy-fourth Street, walk North to Elsmere Theatre, "the Palace of the Bronx," where, at 8.15 P. M., Joseph sets the ball rolling under his management, with high class vaudeville and photoplays. This much, brothers, you can do for one, who, for two years, without compensation whatsoever, has done much to help make our grand order a success. Dr. Charles A. Mauson, I know, will surely be there, also Counselor James Timony, of Brooklyn. Thanks, Joe, for your kind offer. Much success to you.

ELLSMERE THEATRE, Southern Boulevard and Elsmere Place, Bronx car to One Hundred and Seventy-fourth Street.

CHAS. MARTIN and Harold G. O'Hare are a big attraction for Tell Taylor. Won't so, I'll "tell you."

WHAT a loss, and many will surely miss him. Brother Bob Scott, late of Howe and Scott, then Howell and Scott. All through his life naught could be said against him. I feel for you, Charlie, and extend my feelings to you and yours. "May his soul rest in peace."

BESIDES being a regular athlete, with a little bit wee more practice, John W. Mangels may make a genuine waiter. Watch him around our scampers.

LENNIE, of Clayton and Lennie, does five shows a day. Where? I'll tell thee. Three for Loew and two at club house. Don't weaken, Lennie, the "panic" is one.

DO NOT know if our "Tubby" Garron is infatuated with Boston or not, but know he is still indulging. We miss you, Tubby. "A Merry, Merry Christmas."

NOTES.

THE entertainment given Dec. 8 at the Strand Theatre, for the benefit of the Belgian Relief Fund and the Special Actors' Fund, netted $15,000.

ETHEL BROUGHAM (Mrs. Martha Munn) is in receipt of a testimonial from the local G. A. R. Post, in reference to her rendering of "The Star Spangled Banner Jubilee" at the New Armory in November. She has arranged to fill a professional engagement at Oxford, N. Y., during Christmas week, on which occasion she will be the guest of Colonel Graham and wife, and delight the inmates of the Home for Veteran Soldiers and their wives in that town.

"DRIVEN," the new Charles Frohman production, opened Dec. 11 at the Apollo, Atlantic City.

THE Bronx Opera House remains closed Christmas week until Friday afternoon. "The Miracle Man" will play for the rest of the week.

CHARLES FROHMAN intends to produce a series of comedy skits set to music some time during May. He will import several well known English players to enact the principal roles. The skits will also have the services of a well trained chorus.

"THE SECOND MRS. TANQUERAY," given Dec. 11 at Wallack's Theatre for the benefit of the Duchess' War Hospital, realized $2,500.

THE Charleston, Ill., Grand Opera House, owned by J. E. Osborne, of Decatur, Ill., was completely destroyed by fire, Sunday night, Dec. 13.

THE Children's Festival, inaugurated in 1877 by Aunt Louise Eldridge, Tony Pastor and Mrs. E. L. Fernandez, and continued under the guidance of William Harris, Bijou Fernandez and Mrs. Anna V. Morrison, will be held this year on Dec. 27 at the Hudson Theatre.

OWING to the great success of "Watch Your Step," Charles Dillingham has commissioned Irving Berlin, the composer, to write another musical play, which Mr. Dillingham will produce next season.

(MISS) PERCY HASWELL will leave New York this week to begin a stock season at the Crescent, New Orleans, La. Lee Grove will again manage Miss Haswell's company.

"TWIN BEDS," having proved such a success at the Fulton Theatre, New York, a road company will be organized, opening in Atlantic City, N. J., about Christmas.

GEORGE M. COHAN, who is pictured in this issue as he appeared when a mere child, rushed in to substitute for George Nash for three performances in "The Miracle Man" last week.

THE Modern Play Co. has leased the Park, New York, to open Dec. 21 with "Polygamy." The corporation includes Lawrence Anhalt, Clinton Moffat and Helen Tyler.

LEW FIELDS opens 25 at the De Kalb, Brooklyn, for eight days.

WM. PITT RIVERS opened his new dance hall in Brooklyn Dec. 11.

"THE HEAD HUNTERS" pictures are at the Montauk, Brooklyn, this week.

BENJAMIN NAMM will take charge of his Grand Opera House, Brooklyn, Dec. 25, and will install a stock company.

BERT LEVY goes with the World Film Corporation.

HARRY LAUDER sailed 12, taking with him contracts with William Morris to return to America in the Spring for a twenty weeks' tour.

THE Hammerstein re-modeling plans, filed with the Building Department, would require the acquisition of a ten foot strip, for an alley, North of the theatre.

THE New York Stock Exchange re-opened Dec. 12 for the first time since July 30. A decidedly strong market showed complete absence of selling pressue.

THE Chicago Association of Commerce has voted unanimously in favor of moving the hands of the clock forward one hour for the purpose of gaining an hour more of daylight at the end of the day.

MRS. KELMENSON, of New York, received a verdict of $400 against the Metropolitan Opera Co. for being ejected from a seat in the Opera House on April 12, 1913.

GEORGE GROSSMITH, the English actor-manager, arrived 12 from England, to produce "To-Night's the Night" at the Shubert, Dec. 25. With him were members of the company, including: James Blakeley, Maurice Farkoa, Gladys Homfrey, Gertrude Laarhoven, Peggy Kurton, David Burnaby, Iris Hoey, Laury De Freece and Fay Compton. Frank Tours, a musical conductor, and forty chorus members had previously arrived. This is "The Pink Dominoes" skit, as announced first in THE CLIPPER.

"NINETY IN THE SHADE" is rehearsing with Otis Harlan, Victor Morley, Ed. Martindale, Philip Sheffield, Geoffrey Stein, Ralph Nairn, Florence Dillon, Vida Whitmore, Eleanor Henry and Dorothy Arthur.

THE CASTLES will dance on the Forty-fourth Street Roof, called "Castles In the Air."

SULLY'S "Barber Shop" will be re-produced next week, with Harry Fox, Conroy and Lemaire, and Loney Haskell in the cast.

LOUIS MANN will do the films in "Elevating a Husband," for the Lasky Feature Play Co.

MAY IRWIN will shortly show a new play by Leroy Scott.

MRS. GEORGE BROADHURST has asked for an increase of alimony from $9,000 to $50,000 a year.

SAM D. HYAMS producer and manager, with offices in the Columbia Theatre Building, New York, has bought the exclusive rights to the five-reel picture of "Oliver Twist," featuring Nat C. Goodwin.

THE lease of Loew's Theatre, Waterbury, Conn., expires Dec. 15, and after that date it will again be a Fox house. Business has only been fair for the past month.

THE Alice Gilbert Musical Comedy Co. will open at the Music Hall, Newport, Ky., week of Dec. 20, for a regular road tour, booked solid through to the Pacific Coast. Miss Gilbert recently closed a most unsuccessful season with a musical comedy. The Alice Gilbert Musical Comedy Co. will have Alice Gilbert, W. T. Hawley, Harold Gilles and Ralph Smith as comedians, and a big chorus.

THE Green Room Club had a "beefsteak" dinner Dec. 13, at its clubhouse, in honor of Irvin Cobb.

"THE HIGH COST OF LOVING" will be played by the German Stock Company Dec. 16, under its original name, "Die Spanische Fliege."

H. GRANVILLE BARKER, the London manager, arrived Dec. 12 on the Red Star Liner *Lapland*.

"THE BOOK OF NATURE," moving pictures of animal life, will open at Wallack's, New York, Dec. 21.

A No. 2 "Twin Beds" Co. will open Christmas week at Atlantic City, N. J.

RICHARD CANFIELD died Dec. 11, from injuries sustained by a fall.

MRS. MARY LUESCHER, mother of Mark Luescher, died at Buffalo, N. Y., Dec. 10.

HAROLD VOSBURGH will support Marion Murray in her vaudeville sketch, "The Modern Prima Donna."

THE Garrick, New York, lease, held by Charles Frohman, expires May 1, 1915, and the house will revert to Mrs. Edward Harrigan.

"ACROSS THE BORDER," the one act play which has made such a success at the Princess Theatre, New York, will be used to open the Toy Theatre, Boston, Mass., the first week in January.

ZELLE MINOR, of Richmond, Va., comparatively unknown to the world of music, is the composer of the third set of pieces selected from the many submitted to Winthrop Ames, in response to his recent offer to play new, unpublished American music during the intermissions at his Little Theatre. Her work shows serious attempt at writing polyphonic music on classic models.

INEZ MILHOLLAND will again be seen in vaudeville at the Palace, New York, for a few weeks' engagement.

"WARS OF THE WORLD," at the Hippodrome, will be presented twice daily throughout the week of Dec. 14, for the benefit of the Christmas Fund.

"THE BELLS" will be given a performance Dec. 16, in the Plaza Hotel, under the auspices of the Castle School of Tarrytown, for the benefit of the Belgian Relief and Home Charity Funds.

EFFIE GRAHAM was seriously injured Dec. 13 in an automobile accident.

PARKS AND FAIRS

W. H. STRATTON INTERVIEWED.

SECRETARY OF THE TEXAS STATE FAIR LOOKS FOR BIG THINGS NEXT YEAR.

CHICAGO, Dec. 12.

W. H. Stratton is a big man in Texas, and is secretary of one of the biggest State fairs and expositions on the North American continent. He attended the twenty-fourth annual convention of the American Association of Fairs and Expositions recently held in Chicago, and during his sojourn in the Windy City honored the Western bureau of THE NEW YORK CLIPPER, as is his usual want, with a call.

Secretary Stratton is a man of ideas and of great executive ability; he is the personification of genial courtesy and a true type of Southern chivalry. Moreover, he is a student of amusement conditions, as well as a keen observer of commercial activities.

In making a forecast of the prospects held forth for the Texas State Fair, in Dallas, next year, Mr. Stratton made it plain that he and the directors of this great institution were not at all depressed by the slump this Fall which had materially affected the Southern fairs. And in evidence of their confidence in the future he cited the fact that the Dallas State Fair Association had taken over the Dallas Cycle Park, covering an area of many acres, as an addition to the fair grounds, and that in doing so it was necessary to move back four blocks of houses. The Dallas State Fair, in point of magnitude and general excellence of architectural and other equipment, ranks with the Canadian National Exposition, at Toronto; the Minnesota State Fair, at Hamline, and the Virginia State Fair, at Richmond. It is a matter of opinion, by those who are familiar with these institutions, which is the greater.

SITUATION IN SOUTH CLEARING.

The Dallas Fair buildings are constructed of concrete and steel, and between seven and eight hundred thousand people pass through its magnificent entrance every Fall, during the sixteen days in which the fair is held. There are several permanent amusement devices which are operated throughout the Summer season, among them being: Ye Old Mill, Scenic Railway, roller coaster and carousel. The excursion business to the Dallas Fair is something enormous, as patrons are drawn from all of Texas, from Oklahoma, New Mexico, Colorado, Kansas, and, in fact, from points in all parts of the United States.

During his attendance upon the Fair and Exposition Convention, in Chicago, Mr. Stratton surveyed the amusement offerings which will be available for the Dallas Fair next year, and intimated that more money will be spent in this department than ever before, and that it was the intention to secure the very best in the way of outdoor amusements.

The situation in the South, according to Mr. Stratton, is gradually clearing, and a steady improvement is noticeable. Texas is an empire within herself covering a area four times the size of France, and greater than New York and New England States combined. Her resources are tremendous, and ever growing in volume. Mr. Stratton predicted a rosy future for State fairs, and he complimented THE NEW YORK CLIPPER upon the intelligent and aggressive manner this publication covers the field.

IOWA FAIR MANAGERS CONVENTION HELD IN DES MOINES.

The Iowa Association of County and District Fair Managers and the State Agricultural Association met in convention in the Savery Hotel, at Des Moines, Ia., Dec. 8, 9. The sessions were largely attended and the following officers for 1915 were elected: Joe Morton, of Sioux City, Ia., president; J. C. Backner, Clarinda, vice president; J. C. Lauer, Waverly, secretary and treasurer, at the seventh annual meeting of the County and District Fair Managers, and the following papers were read: Making the Fair Pay, L. H. Pickard; The Automobile and the County Fair, J. P. Mullen; State Aid for County and District Fairs, W. M. Clark; Uniformity in Premium List Classification, Roy F. O'Donnell; The Cedar Valley, A New comer, H. S. Stanbery! The Speed Program, a Free for All, by horsemen and secretaries. Banquet was held Tuesday evening, Dec. 8. H. C. Leach was toastmaster, and addresses were made by Hon. James R. Hanna, Governor George W. Clarke, and Hon. T. E. Taylor. Among those present from Chicago were: Fred M. Barnes, Ben Rosenthal and Bud Mensel, of the F. M. Barnes, Inc., and Felix Reach, of the Robinson Amusement Corporation.

At the State Agricultural Convention, Dec. 9, addresses were delivered by Hon. T. E. Cameron, R. K. Bliss, A. A. Burger, W. W. Marsh, Howard Evans and George M. Chappel.

The Iowa fair managers are progressive men, much good was accomplished at the Des Moines meeting, and broad lines were laid for the conduct of next year's fairs.

CHAMPLIN IN NEW REPERTOIRE.

Have you ever stopped to think what constitutes the foundation of success? How it is achieved, and from whence it comes? Success is not born in a person, but comes to him or her only by deep thought, hard work, common sense and ambition. Many persons have ambition to do all kinds of things. They have excellent ideas and will talk with others about the same, but when it comes to putting those ideas into practical use they are lacking, for therein comes experiment, try-out, venture, and oftimes great expense.

To conduct and successfully run a popular priced traveling organization necessitates a whole lot of good judgment, far-seeing study, hard, conscientious labor and close attention to detail. That is the secret of the success of Chas. K. Champlin, whose picture adorns the front page of this issue.

He has gradually mounted the ladder of fame, step by step, until he has reached the topmost ranks, and has succeeded in grasping the goal of his ambitions and success; and that was to own and manage the best traveling stock organization in the country, and put behind him the old style repertoire, and bring to the front the new style.

This has been accomplished, as the theatregoing public has lost all interest in the gatherings of poorly paid, inexperienced actors in lurid melodrama.

But there is a "new repertoire," and Mr. Champlin and his company have made it stand out by presenting the best metropolitan successes at popular prices assuring his patrons renditions of these great successes by mounting each play with complete scenic and electrical equipment, and placing each on a par with any of the high class plays given at $1.50 and $2.00, and keeping such harmony in his company that actors know that they will have a pleasant as well as a long season.

Professionals know that to hold records for house business in nearly all the cities in which they play means that success is with the man they work for, and it is by knowing this that actors and actresses of the highest calibre are glad to be associated with this organization, for it means to the sensible actor a long season, all week stands, no lay-off, and salaries that are better than the majority of the high priced attractions pay.

Many actors have shunned the idea of a repertoire engagement just as at one time they shunned the idea of working for motion pictures. They seemed to be afraid it would hurt their standing, that it would lower them in the eyes of the public, when if they only knew that it takes actors of real merit to hold down a good repertoire engagement. The sensible repertoire actor saves a lot of money during a season of forty-two weeks, while the average actor of the high priced shows is hunting the agencies for that Broadway engagement that so seldom comes.

It was sixteen years ago that Charlie Champlin started out with his own company of twelve people, playing the small towns. His ideas of conducting a repertoire company soon bore fruit, and after his second year he commenced to break house records for week's business at popular prices.

Other companies prominent in the repertoire field during Mr. Champlin's time were: James R. Waite Co., the Spooner Dramatic Co., Corse Payton Co., Minnie Lester Co., Maude Hillman Co., Frankie Carpenter Co., Bennett-Moulton Co., Bubb Comedy Co., Geo. Wilson Co., Thos. Shea Co., Alma Chester Co., Jessie Sawtelle Co., Dot Carroll Co., Klark Scoville Co., Kittie Rhodes Co., McCauley Patton Co., John J. Kennedy Co., King Dramatic Co., Ullie Akerstrom Co., Joe Green Co., Mabel Paige Co., E. V. Phelan Co., May Fiske Co., Mamie Fleming Co., Harvey & Gage Co., Emma Warren Co., Chas. King Co., J. B. Carner Co., Murray & Mackey Co., Lorne Elwin Co., the Franklin Stock Co., Spear Dramatic Co., J. Al. Sawtelle Co., Himmelein's Ideals, Will A. Peters Co., the Schiller Stock Co., Chase-Lister Co., C. W. Roe Co., Clarence Bennett Co., Chester Wallace Co., C. W. Parks Co., the Keystone Dramatic Co., Chester De Vonde Co., Dilger Cornell Co., the Horne Dramatic Co., Leigh Delacey Co., International Stock Co., Simm Allen Co., William Partell Co., the Adam Good Co., Avery Strong Co.

Brandon Courtney Co., Klark Urban Co., Peruchi-Beldine Co., Earl Stock Co., the Morey Comedy Co., Marks Bros. Co., George Summers Co., Harder Hall Co., Kirk Brown Co., Myrkle Harder Co., Chicago Stock Co., Helen Grayce Co., Peruchi Gypzene Co., Gladys Klark Co., Belgarde Stock Co., Campbell Stratton Co., Whiteside Strauss Co., Cook-Church Co., Elroy Stock Co., Chester Keys Co., Daisy Harcourt Co., Keys Sisters Co., Wood Dramatic Co., Irene Meyers Co., the Manhattan Stock Co., Phil Levy Co., Chas. K. Harris Co., Chester Bishop Co., Morris-Thurston Co., Jack Hoffler Co., Jere McCauliffe Co., Doyle Stock Co., Cutter Stock Co., Laura Davis Co., Knickerbocker Stock Co., Yale Stock Co., Winniger Bros. Co., Tommy Shearer Co., Baldwin Melville Co., Conroy & Mack Co., May Laporte Co., Mattice Stock Co., Daniel Ryan Co., George Fenberg Co., Edwin Emery Co., Harry W. Taylor Stock Co., Ferdinand Graham Co., Emma Bunting Co., Garside Condit & Mack Co., Aubrey Stock Co., Kato S. Keith Co., Arthur Chatterdon Co., Winifred St. Claire Co., Phil Maher Co., Clara Turner Co., Nancy Boyer Co., Marguerite Fields Co., Alhambra Stock Co., Earl Burgess Co., and others.

While witnessing the production of "The Heart of Maryland" at Poughkeepsie, N. Y., recently, a member of THE CLIPPER staff was deeply impressed. The "S. R. O." sign had been hung out early. The house was thronged with Poughkeepsie's most fashionable people, and when Mr. Champlin made his appearance on the stage he was accorded a flattering reception; an ovation that would make a stranger feel he had known Mr. Champlin a long time.

Champlin's popularity, however, is not entirely due to his capacity for making friends. This would not "get him by" unless he was also an actor of ability, and Champlin is just that. Aided by an excellent stage appearance and a good speaking voice, he possesses the ability that marks him an exceptionally clever performer.

After the performance of "The Heart of Maryland," which, by the way, was a clean-cut, detailed rendition that would do credit to a Broadway production, the writer went back to Mr. Champlin's dressing room.

He was giving orders to his stage manager how he wanted his properties and stage settings improved for the next day's plays—"The Man from Home" and "The Littlest Rebel." He looked up and greeted the writer with a warm handshake, and in one breath he uttered five sentences: "Wait till I get dressed," "How did you like the show?" "Did you get a good seat?" "We turned them away," "As soon as I get dressed we'll go over to the Morgan House and have a good feed." And we did.

YOU ARE THE ROSE OF MY HEART

This is a REAL Ballad. By REAL ballad we mean one that is REALLY making good for those who are singing it. It has class.

MAURICE RICHMOND MUSIC CO. (Inc.)

JAMES KENDIS, Gen'l M'g'r. 145 WEST 45th ST., NEW YORK.

NEW SHUBERT OPENS.

The new Shubert Theatre, New Haven, Conn., was opened on Dec. 11 by Sam Bernard. The new house is located in the rear of the Hotel Taft. It is of fireproof construction. The decorative scheme is impressive for its simplicity. The color is old ivory, which is followed out in all the fittings.

There are fourteen proscenium boxes, and the seating capacity is 1,900.

The orchestra pit is of the newest design, and is sunk below the level of the floor.

The lighting system was installed by the W. G. Cornell Co., of New York.

The stage itself gives ample opportunity for the setting of the scenery for the largest show now on the road. E. D. Eldridge will be the local manager for the Shuberts. On the opening night there was a large party from New York, including Mr. Shubert, and a large attendance from Boston.

B. S. MOSS ON VAUDEVILLE.

B. S. Moss, one if the foremost of the newer cluster of managers who have won sensational success in vaudeville in Greater New York and elsewhere within the past half dozen years, is optimistic regarding the ultimate development of the many realms of what might be termed the native varieties.

In discussing vaudeville last week Manager Moss, who directs the policies of the Hamilton, Jefferson, Eighty-sixth Street, Plaza and McKinley Square Theatres, as well as those of the twenty-five vaudeville theatres of the Amalgamated Vaudeville Circuit, said:

"I prophesy that within the year no less than half a dozen of the best makers of plays for the regular stage will have material going the rounds of the varieties.

"Heretofore it has been left solely to the individual players to take the initiative in inducing playwrights of the first class to provide suitable playlets for the players' exploitation. I predict that before very long vaudeville managers in some sort of combination will succeed in inducing series of headline dramatists to turn their short idea products into vaudeville.

"Richard Harding Davis and one or two others of the main line headlights of the country's drama have elevated the spirit of programs of the varieties now and then in the past, but the venture in each instance has been the project of a performer.

"My prophesy apprehends that all the leading playwrights will find a dignified and profitable channel for their tabloid ideas in vaudeville, and that vaudeville managers in some sort of affiliation for the purpose will see that the authors are rewarded as commensurately for their tab ideas in this way as they would be for a longer play, *pro rata*, offered on royalty in the regular legitimate theatres.

"I have found that whenever I could stick the name of some accepted celebrity as author in front of my houses or in my advertisements, as the author of a vehicle current, my business proportionately increased.

"I, for one, am willing to subscribe liberally for the privilege of offering such wares once or twice a month at my houses, and would be glad to pay my share of royalties down in advance as soon as authors will indicate their willingness to deliver material to me which I may myself produce.

"I do not limit my offer to the makers of serious plays. I will at the same time welcome any abbreviated musical comedy idea, as well as any other idea with a big name behind it that may be shaped into the form in which the public is trained to accept the varieties in this country."

VESSELLA, BANDMASTER AND COMPOSER.

Oreste Vessella, whose band has been a feature in Atlantic City during the past eleven years, and whose band concerts have been given in the principal cities of the United States the past three Winters, will enter in the field of American composers of lyric music. Mr. Vessella has written the music of a musical comedy entitled "The Girl of Girls," and will present the same for the first time in Washington, D. C., on Jan. 4, after which the production will be seen in Philadelphia, Baltimore and New York. Vessella came from Italy twelve years ago, where he belonged to the household of an uncle who is well known in Naples and Rome as a musician, being director of the Royal Municipal Band of Rome, one of the finest bands in Europe. He is also a professor of the famous St. Cellia Academy of Music of Rome.

OUT OF TOWN NEWS

WASHINGTON.

Washington was treated to three plays new to this city week of Dec. 7, "My Lady's Dress," "The Fallen Idol" and "The Perfect Lady," and all well received.

BELASCO (L. Stoddard Taylor, mgr.) — "The Fallen Idol," by Gus Bolton, received its first presentation on any stage Dec. 7, and was well staged by Fred Latham. The company, consisting of Bruce McRae, John Milton, Charles B. Wells, Robert Schable, Virginia Pearson, Alice Lindahl and Marie Chambers, is an excelent one, and a fine performance was given. Good business ruled for the week. The Universal Moving Pictures Co. presents "Damon and Pythias" week of 14. The Fuller Sisters gave a delightful entertainment matinee 10. Harry Lauder and his associates had their admirers out in full force matinee Friday, 11. The last of the illustrated travel talks by Harry C. Ostrander, occurred Sunday, 13. Subject, "Ceylon and India."

COLUMBIA (Fred G. Berger, mgr.)—Rose Stahl, in "The Perfect Lady," with an excellent supporting company, gave a fine performance, and drew good business week of 7. "Thirty Leagues Under the Sea," pictures, week of 14. David Bispham delighted a large house matinee 11. Burton Holmes' travelogues Sunday, 13. Margaret Anglin, in "Lady Windermere's Fan," 14-19.

NATIONAL (Wm. H. Rapley, mgr.)—"My Lady's Dress," with a fine company, headed by Mary Boland and Leon Quartermaine, drew good business week of 7. "Ben-Hur" week of 14. Philadelphia Orchestra, matinee, 15, with Mme. Schumann-Heink, soloist, and Leopold Stokowski, conductor.

POLI'S (Louis J. Fosse, mgr.)—"The Lily" was excellently given by the Popular Players week of 7. Charles Mackay, Robert Lowe, Jerome Kennedy, Daniel Hanlon, Corbett Morris, Lillian Kemble, Katherine Stanton and Helene Marqua all did good work, and good business ruled. "Charley's Aunt" week of 14. "Cinderella" next.

CASINO (A. Julian Brylawski, mgr.)—The usual up-to-date vaudeville and new pictures are given week of 14. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 14-16: Booth and Hayward, Mercedes Bocke and company, Kid Egan, "The Village Choir," Stross and Becker, and new pictures. Sunday concerts, well featured, and music by "That Orchestra," do capacity.

GAYETY (George Peck, mgr.)—Al. Reeves' Beauty Show drew big business week of 7. The Globe Trotters week of 14.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bessie Clayton, assisted by Lester Sheehan and the Clayton Sextette; Jack Wilson and company, Paul Morton and Naomi Glass, in a new feature, "Before and After;" Ideal, the beautiful mermaid; Sophye Barnard, "The Red Widow" star; Mrs. Gene Hughes and company, in "Lady Gossip;" Lou Anger, Sherman and Uttry, the Hearst-Selig News Pictorial. Sunday concerts, well featured, do capacity.

MAJESTIC (Thomas Reynolds, mgr.)—The Sunshine Girls had good business week of 7. Burlesque by the Majestic Stock week of 14.

NOTES.

JOE WEBER was among the audience who witnessed the performance of "The Fallen Idol," and also Guy Bolton, who, after many repeated calls, made his appearance and acknowledged his appreciation.

A QUEER combination at the leading theatres week of 7: "My Lady's Dress," "A Perfect Lady" and "The Fallen Idol." The beauty of this trio is that they are all good plays.

WORD from Niles, Mich.—One Jeppe Delano says he may not make his trip to Boston this Winter, and states farther if he should come *via* Washington, he fears he will never get away.

A PRETTY wedding took place Dec. 9, at the home of the bride, when Margaret A. Miller and Frank B. Schmid, the popular treasurer of Poli's, were married, Rev. Dr. Clark, of Hamline M. E. Church, officiating. Eddie Talbert acted as best man, and Elizabeth Humphrey was the maid of honor. Later Mr. and Mrs. Schmid will be at home at the Belgrade Apartments.

WHAT S. Z. Poli and his manager Louis J. Fosse, intend to do for the Children on Xmas will cause the oldest inhabitant to sit up and take notice. It will be one big surprise to the young and old.

THE Columbia will show a streak of economy during the week of 21, with the first four days dark, but Manager Berger has a strong attraction for Xmas.

THE Washington amusement patrons are a loving set for their stars and stock favorites, and are always eager to know where they are. Now they are anxious to know what has become of the Poli Popular Players that left us. As far as known, Jane Morgan went to New Haven, Louise Kent left for New York, Herbert Dobbins joined stock in Philadelphia, William Evarts went to Chicago, Russell Fillmore joins the Percy Haswell Co., Marie Carroll goes to a stock company at Mt Vernon, N. Y.; Joseph Kiley, popular doorkeeper, left for New Haven; Stanley James is undecided where he will lond, James Thatcher, late manager, has not yet decided what he will do to use up the rest of his vacation, with trips to New York or auto rides. The latest is that he goes to Bermuda.

THE Majestic has started off well. The business staff: Thomas Reynolds, manager; Billy Bowman, treasurer and press agent; I. Wagner, stage carpenter; Ed. George, advertising agent; Frank White, properties; Ed. Peacock, electrician; George Gay, doorkeeper, and C. V. Schofield, leader of orchestra.

"THE GIRL OF GIRLS," music by Oreste Vessella; libretto by Edward Paulton, will have its *premiere* Jan. 4, at the Columbia. The cast will include: Alexander Clark, Natalie Alt, Charles Angelo, Frank Pollock, Leslie Lucy, Daisy Belmore, Charles Butte, Ben Hendricks, Jeannette Thomas, Olive Osborne, and John Sterling.

Atlanta, Ga.—Atlanta (Homer George, mgr.) Maude Adams, Dec. 14, 15, in "The Legend of Leonora;" "Seven Keys to Baldpate" 17-19.

FORSYTH (H. L. Cardoza, mgr.)—Bill 14-19: Nonette, Whipple, Houston and company, Liane Carerra and company, Malia and Bart, and Novelty Clintons.

BIJOU (H. L. De Give, mgr.) is dark 14-19.

MILL (A. K. Jones, mgr.)—Burlesquers, playing to good business.

AMERICAN and BONITA.—Tableau and motion pictures.

GRAND, MONTGOMERY, STRAND, VAUDETTE ALAMO (2), ELITE, SAVOY, ALPHA and ALSHA, pictures only.

Macon, Ga.—Grand (D. G. Phillips, mgr.) Al. H. Wilson, in "When Old New York Was Dutch," Dec. 15.

PALACE (J. B. Melton, mgr.)—Feature pictures. "The Winsome Widow" 10.

PRINCESS (Angel Sotcropolous, mgr.) — Feature pictures.

MAJESTIC (D. N. Baldwin, mgr.)—Comedy sketches and pictures is the policy of this house for week of 7.

Dublin, Ga.—Bertha (S. J. Lord, mgr.) Al. H. Wilson Dec. 14.

CRYSTAL, PALACE and AMUSU, moving pictures.

Racine, Wis.—Orpheum (Maurice Hankinson, mgr.) bill Dec. 13-16: Paul Kleist and company, Selbini and Grovini, Lillian Doone and company, and Rooney and Bowman. For 17-19, a dramatic tabloid, "The Squaw Man," and moving pictures.

WHITE HOUSE.—Vaudeville and moving pictures.

MAJESTIC, GRAND, RACINE, BIJOU, AMUSE, AMERICAN, REX and CASINO, moving pictures only.

NOTES.

THE appearance of Dr. Cook, Arctic explorer, at the Orpheum, 10-12, was a big card.

ELKS' arrangements for assisting one thousand poor children Christmas Eve, about completed.

Pensacola, Fla.—Pensacola O. H. (Sidney P. Levy, mgr.) "The Shepherd of the Hills", Dec. 14. House is dark rest of week.

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C. W. BENNETT INSURES.

C. W. Bennett, formerly of the Bennett Canadian Theatrical Circuit, is now a special agent for the Equitable Life Assurance Company, with offices in New York, and is specializing in the theatrical field. He sold out his Canadian theatrical interest some years ago, and started a circuit in the West Indies and Central America, but has been an invalid for nearly two years.

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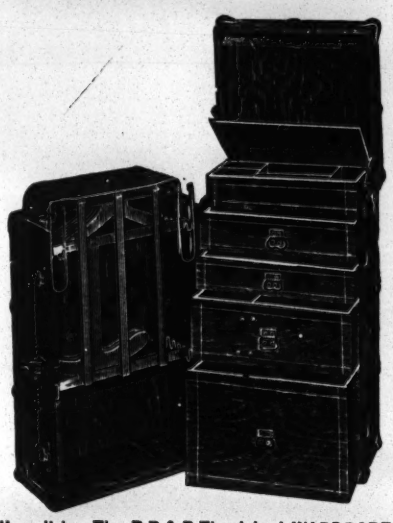

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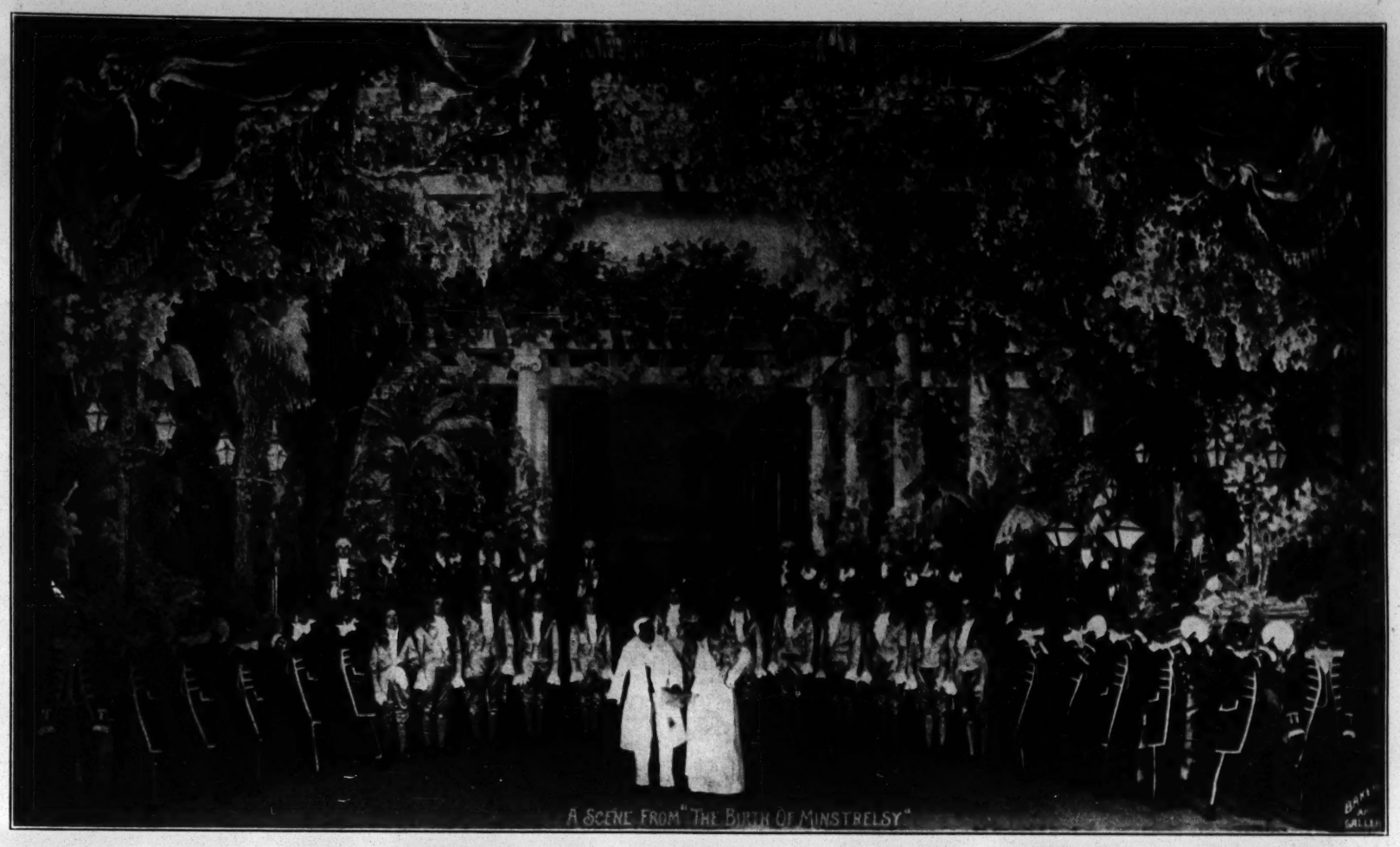

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AL. G. FIELD NOTES.

Indiana and Illinois, with their cold rains, were more inviting to the members of the Al. G. Field forces than the balmy temperature of old Arkansas. The last five days of our most pleasant Southern tour were made miserable by the dense smoke from the forest fires that raged around us. The only glimpse we got of the fires was *en route* from Hot Springs to Pine Bluff. Our train crept along at a speed of four or five miles an hour, the woods on either side blazing like a blast furnace. Although midday, it would have been densely dark but for the glare of the flames. The property destruction was not nearly so great as one would imagine, but the smoke was stifling. Audience and actors, coughing and eyes watering, could scarcely distinguish each other. We were certainly glad to welcome the heavy rains that came to the relief of the sufferers.

Mr. Field was on a hunting trip out of Texarkana, and had a frightful time returning. Their automobile was scorched until the paint was blistered.

Although it has rained almost daily, our usual good business follows us. We have four days of lay-off just before Christmas, and everybody is looking forward to the time.

POWELL'S PEERLESS MINSTRELS.

Lew Briggs, manager of Tom Powell's Minstrels, writes: "We opened at Middletown, O. July 20, and have since toured Ohio, Indiana, Illinois, Wisconsin and part of Iowa. We are now back in Ohio. Next week we start for an extended tour of the South.

"The fore part of the season, during the extremely hot weather, business was just fair, but since, business has been very good considering we were in a new territory and the depression of the country in general.

"The performance has given the best of satisfaction in each and every town, and all managers have asked for return dates. We are now booked until June 1, and we may continue through the hot weather, playing the Summer resorts in the East.

"The band concerts at noon and night, under the direction of Prof. Fay Bloss, are a great feature.

"The roster which is the same as when we started, is as follows: Lew Briggs, Billy Doss, Jim Stuart, Arthur Fulton, Bob Roberts, Waldo Roberts, Ed. Ames, Johnny Keifer, Ralph Wines, Fay Bloss, Frank Van Dusen, Al. Potter, Harry "Slim" Grennloh, Leon Daughters, Bert Swan, Geo. Morse, Jack Ahern and Master Percy Casto."

WASHINGTON STATE MANAGERS TO MEET.

In order to protect their interests against adverse legislation the managers of theatres of the State of Washington have called a general meeting, at the Butler Hotel, in Seattle, on Dec. 18. Those who will attend are: James Q. Clemmer, of the Clemmer Theatre, Seattle; John Hamrich and H. E. Kennedy, of the Colonial, Seattle; J. E. Ferguson, Wanatchee Theatre, Wanatchee; H. J. Brown, Empire, North Yakima; J. P. McCausland, Walla Walla; Eugene Levey, Grand Opera House, Seattle, and Joe St. Peter, Rose Theatre, Everett.

WELD LEAVES LARGE ESTATE.

The will of Arthur Cyril Gordon Weld, the musical director, who died of heart trouble while motoring with his wife near West Point on Oct. 11, was filed for probate last week. It disposes of an estate in excess of $10,000, and makes bequests to Mrs. Kate Woodbury Weld, his former wife, by whom he had three daughters, and Mrs. Claudia Clarke Weld, his widow, who gets the larger part of the estate, the full amount of which is not known. There is a bequest of $10,000 outright to a friend, Herbert L. Harding, a Boston lawyer.

"HELLO! BROADWAY!"

As predicted some time ago, the big lane cuts a figure in the title of the new Cohan review, which will be produced Dec. 21, at the Astor, New York, with Geo. M. Cohan and Wm. Collier as co-stars, assisted by Louise Dresser, Belle Blanche, Peggy Wood, Rozsika Dolly, Sydney Jarvis, Lawrence Wheat, John Hendricks, Charles Dow Clarke, Martin Brown, James Cody, Tom Dingle and Jack Corcoran, and a large chorus.

MURPHY'S COMEDIANS No. 3

A MERRY CHRISTMAS TO THE SHOW WORLD

HARRY LAYTON (Back from Cal., still alive).
EDDIE MOORE (Glad I'm with it).
FRED MITCHELL (Harrisburg "Mitch.").
JOE JACOBS (Drummin' yet).
FRANK MANNING (Cutes and Pleasure Horn).
GLENN FRANK (Puttin' down stobs).
JOHN GARVER (Can't find 24 Sht. Stands).
FRANK WHITCOMB ("Just Jined")
JACK VINSON (Heroes and learning Peck).
PAUL MAXWELL (Correspondent).
CLIFF SWAN (Advertisin' Pete).
DOROTHY PRIMROSE (Still with the show and doing fine).
DEARMOND SISTERS (Lilian and Irene).
MRS. S. DeARMOND.
BERT MELVILLE (Hiding out as Manager).

GRIFF WILLIAMS.

Griff Williams is the popular little manager who for a number of years was an actor. Mr. Williams was with many road shows. He also played in vaudeville, and at one time was known as the banjo king. He at one time was a feature with the London Gaiety Girls, "The Colonel and I" and several other road shows, John L. Sullivan, Jack Johnson, Billy Roehm and Monte Carlo Girls. His last venture in vaudeville was of the team Williams and Melburn, the Minstrel and the Maid, playing all the leading vaudeville theatres. His last engagement was at Tony Pastor's Fourteenth Street, New York City. For the last eight years he has been managing. This season he is manager for Gus Hill's "Mutt and Jeff" Co.

WHERE IS H. H. DREIS?

Chas. R. Colby writes: "H. H. Dreis, write Chas. R. Colby at Moberly, Mo., at once, as he has some very important news for you."

MERRY CHRISTMAS

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MARION MURRAY
"A MODERN PRIMA DONNA"
By EDGAR ALLAN WOOLF
PLAYING UNITED TIME

POP WARD
STILL MANOUVERING
LOEW CIRCUIT Direction FRANK BOHM

A TRIBUTE.

The millions of people who patronize the vaudeville theatres of this country do not realize that vaudeville as it exists to-day is largely the creation of one man, and he is probably the greatest showman that America has produced since P. T. Barnum passed away. It is true that Benjamin F. Keith is the father of vaudeville, and the idea of this type of theatrical entertainment originated in his mind, but Edward F. Albee is the executive genius who carried out all Mr. Keith's plans, and it is his hands that fashioned the monster vaudeville machine, systematized and regulated it so that it became the most efficient and powerful organization of its kind the world has ever known in the amusement field.

As the head of the great chain of Keith theatres, forty-eight in number, extending from Portland, Me., to Chicago, and as the general manager of the United Booking Offices, which, with the Orpheum Circuit, book every first class vaudeville house in the United States and Canada, Mr. Albee is, with A. Paul Keith, son and heir of vaudeville's founder, at the head of this great branch of amusement East of Chicago. From his desk in the Palace Theatre Building he regulates the composition of every vaudeville bill that is presented on the Keith Circuit, the distribution of acts, the policy of vaudeville, and the salaries of thousands of employees of all kinds.

He is a showman, born and bred, of the old fashioned kind now passing away. He has had a vast experience which extends to every kind of show business, from the circus to the concert platform, and the masterful imprint of his personality on the theatrical business is felt in every place, from the ten cent picture house to the most fashionable Broadway Temple of Thespis. His loyalty to the memory of the late B. F. Keith is a beautiful trait in this hurrying generation.

Like all good showmen, Mr. Albee always thinks of the public first—and last. He never takes a step without first considering his public, to whom he feels that he owes a solemn duty, which may be briefly stated in a few words—namely, to provide good, clean entertainment.

Mr. Albee's latest achievement has been in making the Palace Theatre the most popular and successful vaudeville house in the world.

In regard to the future of vaudeville, Mr. Albee is optimistic, but he frankly states that we are passing through very serious times in this field of theatricals.

THE DAYS OF TONY PASTOR.

(Al. Thinks Up a Few More.)

The well known Lucier Family, of musical fame, are still in vaudeville. L. C. McLaughlin, the old time minstrel, comedian and monologist, is conducting a successful theatrical agency in Pittsburgh. Ellsworth and Conser, who for years have been in vaudeville and with the leading circuses, doing trick high wire and performing dogs, have this past season settled down in Chicago. Mr. Ellsworth Conser holds a prominent position on *The Chicago Evening Post*, and Nellie Conser has settled down in the real estate business in Chicago, with the Fred'k H. Bartlett Real Estate Company, handling the big outside deals, and has made a big success of it. No more show business for the Conser Family. Thank you, and there are many more the same way who are gradually drifting away from the glare of the footlights to settle down in some commercial line, after a life spent in the show business.

TO REMODEL HAMMERSTEIN'S.

Plans for the remodeling of the Victoria Theatre, New York, were filed Dec. 8, with the Building and Fire Departments. A remodeling of the structure into a two story building with offices and stores, and with a new balcony in the theatre proper, to cost $40,000, is specified.

The changes will close the house for two and a half months, from the middle of next month. The plans should be approved within ten or twelve days.

The present balcony and gallery will have to be torn out, and in their place will be built one large balcony that will seat one thousand people, making it the same size as the orchestra. The stage is to be narrowed about ten feet, and the whole house, when finished, will present a wider effect.

Stores are to be on the ground floor also, and offices upstairs.

"GARDEN OF PARADISE" CLOSES.

The bankruptcy proceedings brought against the Liebler Co. last week compelled Receiver Irving M. Dittenhoefer to close "The Garden of Paradise" on Dec. 8, at the Park Theatre. It is expected that the legal difficulties will be adjusted, and the attraction will be reopened soon.

ALMA MILDRED
HOWELL SISTERS
U. B. O. TIME. Direction CHAS. WILSHIN

THE GREAT FLORENCES
and MISS SELIKA
KING OF THE CIGARETTE LOEW CIRCUIT
THE ONLY ONE IN THE WORLD Direction FRANK BOHM

HARRY EMMA
SHARROCKS
"Behind the Grand Stand"
BOOKED SOLID. Direction PETE MACK

VALERIE BERGERE
In "The Locks at Panama"
PLAYING UNITED TIME

JAMES P.—**CONLIN AND STEELE**—LILLIAN
TRIO
Direction THOMAS FITZPATRICK

RALPH KATHARINE
RIGGS & WITCHIE
Playing U. B. O. Dir. EDWARD S. KELLER, Palace Thea. Bldg., N. Y. C.

JAMES BLANCHE
KELSO & LEIGHTON
LOEW CIRCUIT Direction FRANK BOHM

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THE CALIFORNIA VENTRILOQUIST
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Always working. Address 227 West 46th St., N. Y.

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JEAN SOTHERN
LOEW CIRCUIT

SAVOY AND BRENNAN

"The Show Girl and the Johnnie"

TWO BOYS WITH A NEW IDEA

HOLIDAY GREETINGS TO ALL

A Merry Christmas and a Happy New Year

Harry Lauder

Direction Wm. Morris

ARTISTS—Something New and Useful. Your Photo and Business Card Combined. Now used by leading professionals. Send $2.00 money order, and any size photo with any amount of people on it, and I will send you 100 high grade photos same size as above sample with name, etc., printed on back. Ready for delivery in four days.

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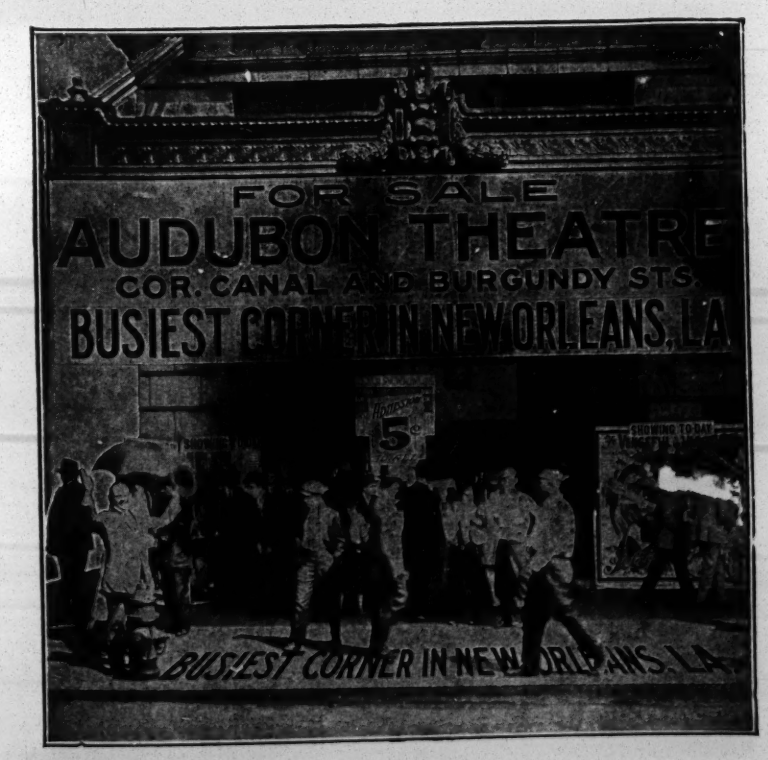

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Manufacturers and Renters. 140 N. Dearborn St., CHICAGO

CHAMBERLAIN BROWN NOTES.

Helen Dahl has joined "A Pair of Sixes," as Mrs. Nettleton.

Elliott Dexter entered the cast of "Diplomacy" last week, in the role of Julian, succeeding Leslie Faber.

Mercedes Clarke is in Canada with her company, and playing to large houses.

Martin Brown and Roszika Dolly have been added to the Cohan & Harris Review.

Alice Gale will do a vaudeville act while awaiting the opening of "To-day," Christmas week.

Olive Tell will be with Henry Kolker, in "Our Children."

Alice John has returned to Billie Burke's company.

Virginia Milliman will play Mary Turner, in "Within the Law," opening Christmas Day.

Ada Lewis has left "One Girl in a Million."

Leola Lucey, Natalie Alt and Alexander Clarke will be in "Girl of Girls" company.

Chamberlain Brown has added Frances Cameron and Mary Hall to his list of clients. As manager for these artists he absolutely refuses to look after the interests of players who deal with other agents. His list includes as personal and sole agent: Alice Gale, Alice Brady, Alice Fischer, Zoe Barnett, Marie Chambers, Lorraine Hueling, Sybilla Pope, Amelia Gardner, Virginia Milliman, Teresa Maxwell Conover and Elliott Dexter.

"POOR LITTLE THING."

Jerome K. Jerome's comedy, "Poor Little Thing," which will be the inaugural offering of the New York Play Actors Co., when this organization begins its season at the Bandbox Theatre, in East Fifty-seventh Street, has been progressing splendidly in rehearsals, and this week will see the finishing touches put upon the production by General Director Douglas Wood and Stage Director Edward Eisner, who have the work in hand. An invitation rehearsal on Monday evening, Dec. 21, will be given, but the regular opening to the public takes place on Tuesday night, Dec. 22.

Joseph Physioc, the scenic artist, is completing an artistic production for the *premiere* of the little theatre. The action takes place in the students' quarters in Paris, and depicts girl student life there.

The cast will include: Eric Blind, Frances Carson, Anita Clarendon, Amy Dennis, Ridler Davies, Ernest Elton, Jenette Ferrell, Helen Fulton, Agnes Kemble, William Lorenz, Carroll McComas, Dora Mavor, Alma Mara, Irene Perels, William Raymond, Eleanor Russell, Celia Randolph, Elsie Ronald and Beverly Sitgreaves.

PLAYWRIGHTS, AHOY!

Professional writers of vaudeville playlets and authors of short stories who believe their material has dramatic possibilities, are invited to communicate with B. S. Moss, manager of the Jefferson, Eighty-sixth Street, Plaza McKinley Square and Hamilton vaudeville theatres, in Manhattan, and twenty-two theatres out of town. Manager Moss says vaudeville is famishing for new blood in its playlets, and solicits material from any source offering it. The manager promises that all manuscripts and suggestions will be carefully considered, and their authors amply protected and remunerated.

The sudden call for help from the manager follows a decision to add a vaudeville producing department to the Moss vaudeville and motion picture interests.

Communications should be addressed to B. S. Moss Theatrical Enterprises, Inc., 701 Seventh Avenue.

The manager offers the use of his stage gratis for rehearsals of manuscripts considered good enough to try out, and accepted material will be given time with the Moss Circuit of twenty-five weeks.

FRED MARDO'S ANNIVERSARY.

Fred Mardo is celebrating the commencement of his second year of his own booking office in Boston. He was formerly the Marcus Loew Boston representative, and then was connected with the United Booking Offices.

Just a year ago he opened his own office in the Colonial Building, Boston, and by persistent hustling, efficient, reliable service, due, no doubt, to his weekly visits to New York, he has built up an enviable reputation as a representative for acts and houses, which ever brings to him new applicants for his service. His list of parks also includes the best in New England.

BUY THE CONTINENTAL.

To buy the ten story Continental Hotel, on the Southeast corner of Broadway and Forty-first Street, formerly "The Albany" (New York), the "No. 1450 Broadway Co." was organized Dec. 8, in the offices of Hardy, Stancliffe & Whitaker.

The property was sold under foreclosure, recently, and bought by Florence L. Mabee, of Saratoga, as plaintiff, at $750,000. It is valued on an investment basis well above $1,000,000. The company was incorporated at Albany, with $100,000 capital, by W. M. Myers, W. H. Streeton and J. E. Goulet as directors. It is understood that the present management of the property will continue.

BENEFIT AT BEDFORD CITY.

A benefit performance for the Belgian war sufferers was given Nov. 27 at the Lyric Theatre, Bedford City, Va. The La Dell Comedy Family was the chief attraction, and the house was packed.

COMPLIMENTS OF THE SEASON

WILLIAM FOX CIRCUIT OF THEATRES

"PLAYING THE BEST IN VAUDEVILLE"

BOOKING OFFICES:

130 WEST 46th STREET

NEW YORK

EDGAR ALLEN

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COURTNEY SISTERS

VAUDEVILLE'S REPRESENTATIVE SISTER ACT

United Time Direction ALF WILTON

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SCHRECK and PERCIVAL

Artistic Animated Acrobatic Absurdities

JACK ROSHIER'S

Acrobatic Stage Dogs

Featuring "Spike," the Only Contortion Dog on Vaudeville Stage.

LOEW CIRCUIT.

BELLE OF COONTOWN

COY DE TRICKEY

LOEW CIRCUIT

JOE DARCEY, Mgr. WM. H. BEYER

AMERICAN COMEDY 4

MIRTH AND MELODY

Book solid on MARCUS LOEW TIME. Direction IRVING COOPER.

JOHN BARTON ALLAN CAMPBELL

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PRESENTING THEIR COMEDY NOVELTY

WHAT NEXT?

Direction ROSE & CURTIS

MERRY CHRISTMAS to all also from STELLA

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Want to hear from all acts, large or small. Write, wire or phone

W. H. WOLFFE, Manager

A. H. THORNTON VAUDEVILLE AGENCY NEW YORK REPRESENTATIVE

ALLMANN BROS.' BIG AMERICAN SHOWS

FINEST EQUIPPED 22 CAR SHOW IN AMERICA

WANTS for Season 1915

High Class Clean Shows of Merit, Especially Big Musical Comedy (10 to 20 People), Trip to Mars, Panama Canal, Working World, Crystal Maze, Flea Circus, or Any Show that is New and Novel. CONCESSIONS ALL OPEN. Will Sell All Wheels Exclusive. Musicians, All Instruments, for 25 Piece Band.

Show opens early in April. Route Northwest. Dining, Berth and State Room Car. Accommodation the best. We own all our cars. Fine Carry-Us-All, Big Eli Ferris Wheel, Wagon Fronts—and they are paid for; operate the Show on a business basis. HARRY SHIELDS write.

Musicians address T. CLAUDE MYERS, Care of HARRISON STOCK CO, route in CLIPPER.

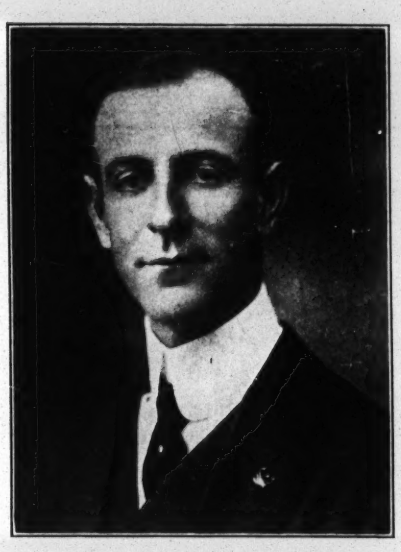
WANT—Two First-Class Promoters that can and will promote. Address JNO. P. MARTIN, care New Victoria Hotel, Longacre Square, New York.

WANT—All Kinds of Freaks, Features, Novelties, Ballyhoo Artists and Talkers for the Largest and Finest Pit Show under Canvas. Address AL. G. CAMPBELL, Fairbury, Neb.

ALL OTHERS ADDRESS **DOC. ALLMANN, P. O. Box 247, Lancaster, Mo.**

THE CARNIVAL SITUATION.

BY J. GEORGE LOOS.



Until several years ago a great majority of the "old timers," as well as the new ones, prophesied that carnivals were a thing of the past, and with that view in mind they departed from the game, only to have their places filled by the new generation.

It is true that a few had sufficient confidence in the business to remain in it, and, furthermore, backed their judgment by investing extensively in show and car equipment.

In the old days, when independent shows were numerous, the managers of these attractions found it an easy task to book their shows at independent dates, but during the past few years a decided change has occurred, and usually attractions of this description are now contracted with organized carnival companies, and, as committees are aware of this fact, they invariably endeavor to do business with some reputable company instead of whiling away their time with a dozen or more unreliable and irresponsible people who have slight regard for a contract.

It is true that a few managers of that time were successful, even though their stock in trade amounted to a glib tongue, a suitcase and some stationery, but these same men would mostly be dire failures at this period if they attempted to operate along those former day tactics.

The three, four and five car shows have grown to ten, fifteen and twenty cars, and men of business qualities have displaced the "fly-by-night" promoter, because a business that has an investment of from ten to fifty thousand dollars must necessarily be conducted by business men, and their heavy investments are conclusive that they have confidence in their particular field. Nevertheless, there are two strong qualities which are still absent, namely, organization and cooperation, and it is due to the lack of the latter that carnival companies are paying bigger percentages to committees than ever before. Houston, Dallas, San Antonio, Des Moines, Minneapolis, Indianapolis, in fact, all of the larger fairs, have practically doubled their rates in concession charges during the past few years, all of which is due solely to the carnival managers who have played these dates, as with most of them it seems to have been a case of glory in being permitted to secure such contracts rather than a profitable consideration.

The people who are engaged in the carnival business are the ones who can eliminate these conditions.

We are all aware that fairs and celebrations throughout the country would be neither profitable nor entertaining without the amusement presented by the carnivals. The committees are, as a rule, business men, and they, too, know that a mere parade, a few fireworks and live stock exhibits aren't sufficient to appease the show appetite of their patrons. They need the carnival as badly as the carnival needs them, then why do the carnival managers allow the committees to dictate their terms? Why should a committee demand and a carnival manager pay thirty-five per cent. of the gross receipts of his shows, furnish a band, free acts, transportation, advertising, and other incidentals, and at the same time have his shows and rides booked on a fifty per cent. basis, which is as much as most independent shows can afford to pay to the company with whom they are booked? Or why should a committee demand and receive seventy-five per cent. of the front gate receipts derived from an enclosure when the carnival company is furnishing practically all the amusements?

We have all heard of the carnival managers who have played the big fairs doing a gross business aggregating more than fifty thousand dollars on ten days, nevertheless at the end of the season came in with the figures on the wrong side of the ledger, simply on account of the excessive percentages paid to the committees.

As previously stated, these committees are, as a rule, business men, and to them the success or the failure of their fairs or celebrations mean little to them, inasmuch as they have other lines from which they profit and make their livelihood, but the carnival people have their shows and concessions only, and when business isn't up to the standard they practically have no other resources or means to adopt to regain their losses.

Some fault has been found with the government in regards to allowing their marine band and military manœuvres to participate on the fair grounds for which they charge an admission, thereby causing opposition to the shows.

In this instance I believe that both fair and carnival managers are to blame, the former for allowing and soliciting this form of amusement, and the latter for accepting a contract that does not protect them on this score.

If the facts were known it might be found that the fair secretaries themselves instigated their coming instead of the government urging themselves upon them, but they seem to be thoroughly awakened to the conditions which exist among the carnival folks and are aware that most managers seem to agree to any suggestion merely to secure the contract.

It would be far more advisable for these "glory seekers" to endeavor to ascertain a solution whereby these occurrences could be eliminated, and the only manner in which this can be accomplished is through organization and co-operation among the carnival fraternity.

It is to be regretted that this business stands mostly without a foundation, and instead is being operated to suit the fancies and demands of the committees with whom they contract, merely on account of the absence of the "pull together" qualities which are lacking.

Any carnival manager would at all times be willing to pay a reasonable percentage to any committee, but when a business is conducted on a one-sided basis then there is certainly room for betterment and improvement.

Carnivals are here to remain, and each year are growing in favor in communities which have heretofore placed a ban on this style of entertainment. In most instances the suggestive features have been eliminated for the betterment of the business in general, but this is due mostly to the rigid requirements which are exacted from the citizens and authorities in the cities visited, and not through the fault of those who seem to think that a company of this kind cannot be operated successfully without these unnecessary accessories, nevertheless there are to-day traveling companies who still tolerate any kind of graft, which sometimes is overlooked on account of the many shows surrounding this style of revenue.

Any business would eventually fade into nothingness if conducted without organization, and the carnival is no exception to this rule, and when the petty jealousies are wiped away and when our people adopt the "stand together" policy, then will this business realize more profits than at any other time in its previous existence.

I am reliably informed that a certain town in Texas which committee has heretofore always contracted with carnival companies, decided to book independent this season mostly because the carnival companies in that vicinity refused to accede to the enormous percentages required by this committee, and the result was they were compelled to engage acts and build their own shows, thereby losing heavily and making a failure of their fair, which has previously been a success. It is a safe prediction that this committee will endeavor to secure the services of some reputable enterprise in the future, and will not demand the exhorbitant percentages which they have heretofore required in order to play the date.

Can anyone familiar with the carnival situation doubt that a radical and far-reaching change must occur?

A revolt against the pernicious demands of the committees is inevitable, and the sooner it comes—the better. It is most unfortunate that the consideration of the questions of fundamental importance which are constantly before us should be embarrassed by the fact that we have no organization to combat the evils which are so strikingly apparent and detrimental to our own interests, and which must necessarily and eventually be eliminated in order that the business in which we are occupied shall be respected and our rights considered.

From many sources come the reports that the past season in many respects has been, to some, quite unprofitable, due to various causes. During the Summer rain interfered with those appearing in the Middle and Western States, while those who have decided to remain on the road late in the Fall and Winter have found that the war and the slump in the cotton market have affected their business, but fortunately these conditions will soon belong to the yesterdays, and the year of 1915 looms bright with a bountiful reward in store for those who are capable of embracing the opportunities which the future promises, but it would be well to bear in mind that successful achievements can and will be more readily accomplished and to a more profitable degree if coupled with co-operation and organization.

For, after all, the carnival business is a game, and the joy of it comes from success and not from failure.

NEW HAVEN ROAD RAISES FARES.

On Jan. 1 the New York, New Haven and Hartford Railroad will inaugurate a new schedule of rates, increasing the rate from 2⅛ cents per mile to 2½ cents per mile, on single and trip tickets.

SMITH & McNELL'S CLOSED.

This old time hostelry, which has been located on Washington Street, New York, since 1857, has been ordered sold by the assignee, and was closed Dec. 7, to be sold at auction on Dec. 21.

F 20thll CENTURY BALLOONIST.

ED. R. HUTCHISON

THE MAN WHO DELIVERS THE GOODS

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PARACHUTE DROPS FROM ONE BALLOON

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CON T. KENNEDY,
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and A. H. BARKLEY.
At Houston Tex.

SEASON'S GREETINGS TO ALL

CAN PLACE TWO SHOWS of exceptional appearance and merit

SEVEN-IN-ONE with meritorious collection of legitimate live freaks and good frame-up will be given preference.

SEASON OPENS Around Philadelphia, Pa., about May 1, 1915.

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FRATERNAL or BUS. ORGANIZATIONS wanting clean, mora and legitimate attractions for Celebrations Home Comings, etc. drop us a card.

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6TH YEAR OF **UNPARALLELED SUCCESS**

HOLIDAY GREETINGS

TOM W. ALLEN SHOWS

MERRY CHRISTMAS TO ALL

TOM W. ALLEN, General Manager R. L. LOHMAR, General Agent

FOR SALE

PANAMA CANAL WORKING MODEL

A PERFECT REPRESENTATION OF THE CANAL ZONE
Boats, Trains, Locks, Gates, Wireless and Flashing Buoys in Operation

Size 30x6 feet

Portable in three strong crates.

Cost of Production, $2,000 Will Sell for $500 Cash

M. BEIFELD, White City, Chicago, Ill.

TO THE ENTIRE SHOW WORLD

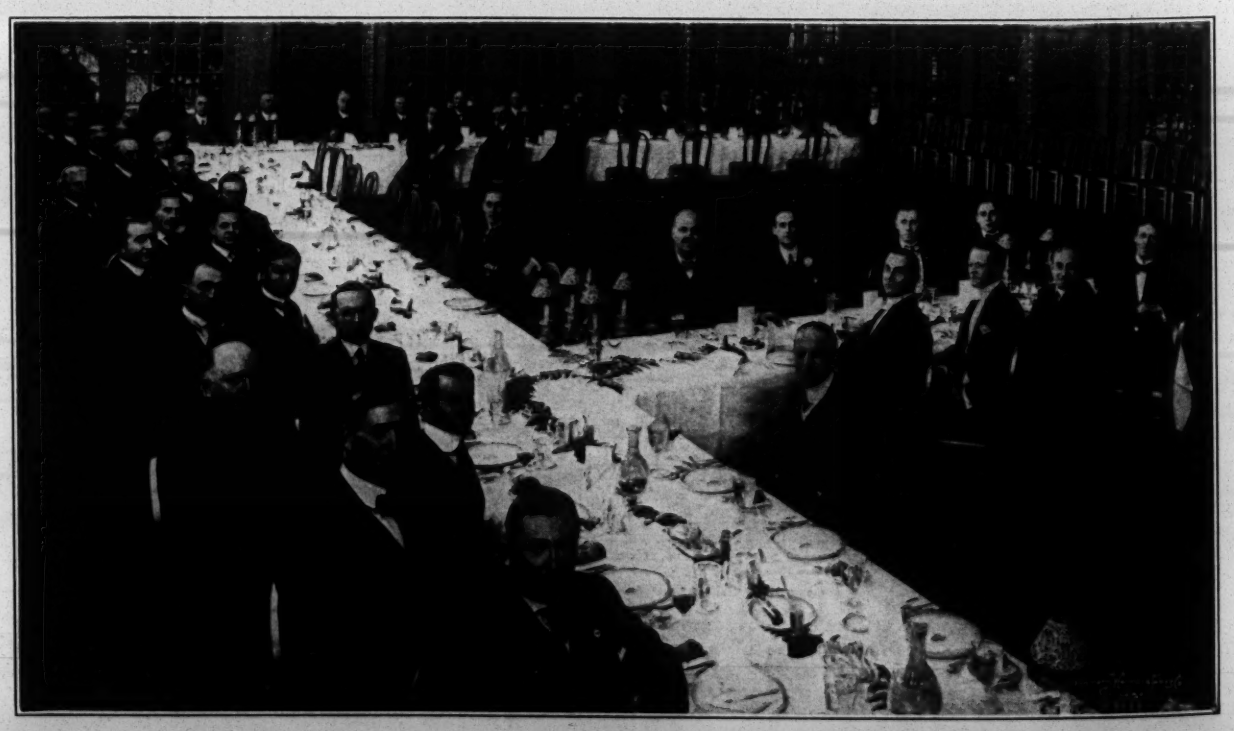
I EXTEND HEARTY CHRISTMAS GREETINGS AND MY SINCERE WISH FOR A MOST PROSPEROUS

HAPPY NEW YEAR

I take this opportunity to thank Committees and Secretaries for dates, and Showmen for splendid attractions offered me, but have decided not to increase my interests just now. GOOD LUCK AND HAPPINESS TO YOU ALL. Optimistically Yours,

JAMES T. CLYDE

(In answering ads. please mention CLIPPER.)



DINNER AND RECEPTION TENDERED TO THE MEMBERS OF AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS BY THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION AND THE UNITED BOOKING OFFICES, AT THE HOTEL SHERMAN, CHICAGO, DEC. 2, 1914.

TOD'S TIPS

CHRISTMAS AND NEW YEAR'S GREETINGS
FROM
"BILLY" MATTHEWS
Manager PROCTOR'S 23rd Street Theatre

I. KAUFMAN
MANAGER and PRODUCER
OF VAUDEVILLE ACTS
367 Strand Building, - New York

SUCCESS TO ALL
FROM
EDYTHE GIBBONS
PRIMA DONNA, SINGING COMEDIENNE

BEST WISHES TO ALL
Blanche Colvin
IN
"A Comedy Songalogue"
UNITED TIME Direction HARRY WEBER

Greetings from 'Way Down Deep to All. *"TOD"*

Do You Know That—

"RABBIT" MARANVILLE, shortstopper on the World's Champion Boston Baseball Team, sprained his right leg during a vaudeville sketch at a theatre in Lewiston, Me., last week. Can't get out of the habit of stealing second even in the "bushes" in the Snow League.

BUD SNYDER regrets that having a cut in salary compels his decreasing his advertising liberalness, and with Australia on his route Bud can't see how he'll get his bicycle and stairs across, to say nothing of his assistant comedian.

MRS. CHARLES WORKMAN is taking in all the shows at the Harlem Opera House, of which her hubby is treasurer, while the taking is permissible.

"VIOLET AND CHARLES the hit of the bill at Wien's Theatre," comes the report from 'way out in Enid, Okla. Violet does strength and pose stunts on the rings, while Charles does the clown comedy work.

CECIL SUMMERS, of Wallie Brooks' "Mirth Makers," wants cold water thrown on my recent statement saying he thought "women were cru-el creatures." Bessie Stewart left the "September Morn" company three weeks ago to join the "Mirth" bunch, and, being a blonde (makes it "just right"), and Cec. is doing better work than he has ever done before.

DOUBLE acts playing small time in New Orleans are *liable* to get $6 a day, via three days of vaudeville and three days of pictures. $34 for novelty acts, and suit case acts only $5 per night. Singles get from $1.50 a night to $3. And then you're only liable to get it—so be careful. One big vaudeville magnate publishes: "You made me rich, it is my treat now. I will give you five acts and five reels of pictures for a nickel." (And then pays teams $2 a night, singles $1.50, his five acts not costing as much as a double act should get for one week's salary.)

LOUISE AND GRETE BRUNELLE AND HARRY STEPHENS are doing finely with their "Ye Olden Days and Present Ways" sketch.

"LILLIAN" RUSSELL, of that komick Cole, Russell and Davis Trio, was on the verge of taking a big grab from me back stage of Dale's One Hundred and Sixteenth Street one night last week—thinking muh that blonde partner of hers. He looks like Fred Hohman, too—a handsome youth.

MARIE ELINE, known even in every little nook as "The Thanhouser Kid," has another clever little sketch, assisted by a talented little fellow named Kingdon Brown. Little Marie is the juvenile Sarah Bernhardt of the silent drama—and has a claim to it when doing vaudeville as well. A little wonder of an artist, she is.

GRACE ELINE, formerly of "The Lady of the Slipper" company, and last seen in vaudeville with Harry Pease, is now engaged exhibiting and teaching modern dances at the Hotel Schenley, in Pittsburgh.

A Couple a Merry Xmases and Happy New Years to All
FROM
WALLIE BROOKS
AND HIS
MIRTH MAKERS
Playing Vaudeville : : Working--Generally

MERRY CHRISTMAS
Best in the World **Carrie LiLie** To All My Friends
"The Personality Girl"
HAPPY NEW YEAR

CHRISTMAS WISHES
I wish everybody as much success as I have had headlining Marcus Loew's Road Show.
ALICE HANSON
"The Laugh Girl"
DIRECTION JOSEPH M. SCHENCK

THE SAME TO YOU
DOROTHY **AUBREY and MACK** ROY
PHIL. GURVICH, Mgr.

J. L. O'CONNOR presents
The Six Kirksmith Sisters
New Scenery. New Music. New Costumes. New Act.

A MERRY XMAS AND A HAPPY NEW YEAR
The Four Rosars
Per. Add., Care of TOD'S TIPS, - - - NEW YORK CLIPPER

BEST CHRISTMAS AND NEW YEAR'S GREETINGS
BICKNELL and GIBNEY
OFFERING
THE LATEST VAUDEVILLE FRIVOLITY
"A SMALL TOWN JOHNNY"

YULETIDE GREETINGS TO ALL
SOL J. LEVOY
"THE SINGING STAGE MANAGER"
HARLEM OPERA HOUSE, NEW YORK

MERRY CHRISTMAS HAPPY NEW YEAR
HARRY SWIFT
Mgr. Harlem Opera House, New York

A MERRY XMAS AND HAPPY NEW YEAR
. . . TO ALL . . .
"FROM CLOUD AND VALLEY"
PEARL WHITE
FEATURED WITH
"PERILS OF PAULINE," in PICTURELAND

Ed. Vinton and Buster
WISHES ALL THEIR FRIENDS
AND EVERYBODY ELSE
A Merry Xmas and A Happy New Year
BOOKED SOLID ON U. B. O. TIME

Merry Christmas===GREETINGS===Happy New Year
Garden City Four
A FEATURE WITH
James Galvin's "Masqueraders" this Season

Here's to All My Friends
JOE MAGLIN
Manager DALES 116th St. Theatre, New York City

DELAVAN HOWLAND
Author of Original High Class Musical and Dramatic Playlets to Order
SUCCESSFUL HEADLINE VEHICLES
Phone 698, W. Z. Address R. D., No. 2, Hackensack, N. J.

SEASON'S GREETINGS **MOREY'S**
REPRODUCTION OF THE TITANIC DISASTER
Nothing shocking or morbid in this production, but generously interspersed with comedy. Unique, interesting and instructive. Given in three scenes.
"A POSITIVE MECHANICAL NOVELTY"

SUCCESS TO EVERYBODY
FANNIE EARLE
SIMPSON & DEAN
"THE BOWERY TANGO DANCERS"

Best Christmas and New Year Wishes
PAULINE SAXON
"The Sis Perkins Girl"

KENO AND WAGNER
"A DAY IN TOYLAND"
PLAYING THE UNITED TIME
DIRECTION - - ROSE AND CURTIS

Did You See This?
MEWWY TWITHMAS

TRULY SHATTUCK has two "Dutch" kiddies assisting her in her new singing act.

YOUNG AND WESTON is a new combination. Weston was formerly of Barlow and Weston. There is no piano in the new turn, but the new young woman is a good looker and worker of the brunette type.

ALICE HANSON has returned to her "old love."

TOBY CLAUDE threatens to cut out the rig she wears for her "Folies Bergere" song in 'La Petite Revuette," owing to drafty back stages. Toby will wear out no shears if she commences.

Pauline Saxon Replies.

Dear Tod: In an addition of another theatrical weekly, dated last March, a letter from a Grace Armond was published, in which she stated that a Pauline Saxon had copied her "rube characters to a dot," and which she had been doing for years.

I wrote said weekly in return, but my letter was not published. (That's the policy, Pauline.)

I wish to say that I have never seen or heard, until last March, of Grace Armond, and regret that she could find no other way than "the attacking letter to get into printers' ink." I have been doing my single as "The Sis Perkins Girl" for years in same

BILLY ALLEN MUSICAL COMEDY Co.

SEVENTH SUCCESSFUL SEASON.

The only organization of its kind in America.
35-PEOPLE-35

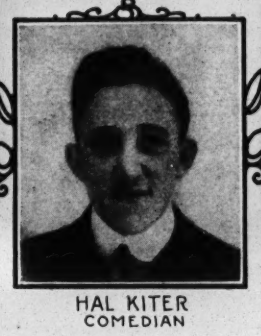
EILEEN ROSAR, RUTH MAXWELL, MILDRED ROSAR, LUELLA PULLEN, AND THE

BILLY ALLEN BEAUTY CHORUS.

LEFT TO RIGHT TOP ROW- VIVIAN MARLOWE, VERNA ELLIOTT, TRIXIE SMYTHE, ANNA STIVERS, ALICE MORT,
SECOND ROW- NORA FANNING, ANGIE PEMBERTON, BILLIE LOWERY, RUTH PETTIT,
THIRD ROW- JOHNNIE LOWERY, TOMMIE WOODHALL.

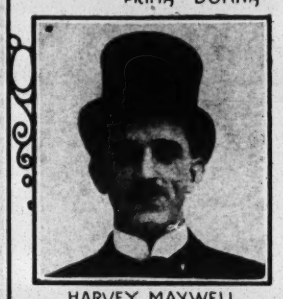
BILLY ALLEN.

EILEEN ROSAR
PRIMA DONNA



HAL KITER
COMEDIAN

LUELLA PULLEN
INGENUE



HARVEY MAXWELL
JUVENILE

RUTH MAXWELL
SOUBRETTE

BABY ADELA MAXWELL

GEORGE AND ALICE
SOHN

JOSIE BRIGHT
CHARACTER COMEDIENNE

FRED CARMELO
MANAGER

JAMES GLASGOW
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J.D. PROUDLOVE
MUSICAL DIRECTOR

SOLE DIRECTION.

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1476 BROADWAY
NEW YORK

HARRY G. CLARK.
Advance Representative.

characters, and well known long before Grace Armond. Very truly, Pauline Saxon.

A Wail to Tod from the South.

BY MARIAN GIBNEY.
(Bicknell and Gibney.)

When your home is in Chicago,
And you work away down South,
There's a mistiness comes to your eyes
A tightening 'round your mouth
From keeping down the lump of sobs,
That threatens to burst out,
When your home is in Chicago
And you work away down South!
Try to feel the Christmas spirit,
In a balmy sunny clime!
Think of buying Winter presents
In "the good old Summertime!"
How you long to see snow falling,
Want to hear the sleigh-bells chime,
Santa must look like "September Morn"
South of Mason-Dixon line.
Oh, managers! How could you speak
Of inexpensive jumps?
We've ridden on your railroad trains
'Till our heads fairly thump!
If we planned on any profit
I am sure we were two chumps
To come so far South on the map
When "cotton" hits the bumps!
But we hear the "tabloid's" got them
Going out West for their stuff;
Vaude-ville is slumping badly
And the sledding's pretty rough;
So tho' this cooking's greasy,
And the audience is "tough,"
We'll keep on working "Way Down South"
Till kind Fate cries "Enough!"

At St. Cecile Lodge.

Tuesday, Dec. 8, was Annual Ladies' Day at St. Cecile Lodge No. 568, F. and A. M., at the Grand Lodge rooms, Masonic Hall, on Twenty-third Street, and a fine entertainment of well known professionals appeared voluntarily.

The program, with the stage under the direction of Bros. James H. Curtin and Chas. H. Davis, included:

Grande Offertorie—W. Harry Alton Russell.
Overture—St. Cecile Orchestra.
Mindel and Nagel—Courtesy of Pat Casey Agency.
Mlle. Olga—Courtesy of Pat Casey Agency.
Mme. Sabery D'Orsel.
'Cello Solos by Mons. Edward Turkislur.
Seymour Brown—Courtesy of Bro. Harry K. K. Rogers.
Seymour Brown—Courtesy of Bro. Harry K. Rogers.
Mildred Valmore and Sammy Collins—Courtesy of Bro. Harry K. Rogers.
Descriptive Piece—St. Cecile Orchestra, under direction of Bro. Victor Baravalle.
The Four Entertainers—Courtesy of Pat Casey Agency.
Sharp and McCourt—Courtesy of Actors' Union.
Ruff Bros.—Courtesy of Actors' Union.
Harrigan Children—Courtesy of Actors' Union.
John W. Donovan—Courtesy of Actors Union.
Juggling King—Courtesy of Actors' Union.
Wahl and Abbott—Courtesy of F. F. Proctor.
Pauline Saxon—Courtesy of F. F. Proctor.
Clarence M. Ernst, basso singer.
Bro. Alva E. Nichols, baritone singer.
Six Brown Bros., from "Chin-Chin"—Courtesy of Chas. B. Dillingham and Pat Casey Agency.
The Thomascope—Courtesy of Bro. George Thomas.

GEO. W. SCOTT AND DOROTHY MARKE, on the U. B. O. time, were selected for the opening bill at the new Franklin Park Theatre, Dorchester, Mass., that opened Dec. 8. The act went over big next to closing.

MRS. W. E. ASHBOLT JR., formerly Bessie Lubin, of the Three Lubin's, well-known dancers, presented her husband, on Dec. 7, with a baby girl. Mother and baby were doing finely. Mrs. Ashbalt's home address is 1017 Fourth Street, Lorraine, C., and she would like to hear from friends.

SANTLEY AND NORTON.

MLLE. CARRIE, THE BELLE OF THE BELLS,
Presenting a musical novelty better than ever.
Address care of CLIPPER.

OUT OF TOWN NEWS

PHILADELPHIA.

The only new offering for week of 14 is William Gillette, in "Diplomacy," at the Broad. The hold over attractions at the other downtown houses are doing well.

BROAD (Nixon & Zimmerman, mgrs.)—William Gillette, in "Diplomacy," 14, for a fortnight's stay. Frances Starr, in "The Secret," had two satisfactory weeks ending 12.

FORREST (Nixon & Zimmerman, mgrs.)—"Pinafore" was to all intents and purposes a decided novelty last week, and the houses were crowded to witness the spectacular treatment of this operetta. Marie Horgan, as Buttercup, Al. Hart as Dick Deadeye, and the rest of the cast were very clever, and they all scored big successes. The second week begins 14.

GARRICK (Chas. C. Wanamaker, mgr.)—"Potash & Perlmutter" has no let up in the attendance, and beginning 14 is the fourth week of the run. Julius Tannen and Julian Rose give ideal characterizations, and they win richly deserved applause.

LYRIC (Leonard Blumberg, mgr.)—"High Jinks" continues to delight fine houses. Stella Mayhew is an industrious worker, and she is distinctly pleasing. The fourth and final week begins 14. "The Peasant Girl" next.

ADELPHI (Leonard Blumberg, mgr.)—"To-Day" continues to attract the lovers of the highly sensational. Edmond Breese and Ethel Valentine play their roles with great skill. The third week begins 14.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock gave a very skillful interpretation of "The Silver Box" last week. Ian Maclaren, Dallas Anderson and Ida Hamilton do very spirited acting. The second week starts 14.

WALNUT (W. D. Wegefarth, mgr.)—"The Traffic" 14-19. "The Winning of Barbara Worth" closely followed the novel of that name, and interested good sized houses last week. Kathryn Stevens, as Barbara, and Blosser Jennings, as Texas, were very capable.

ORPHEUM (M. W. Taylor, mgr.)—"The White Squaw" 14-19. Emily Smiley, in "Sapho," was a strong drawing card last week. The star's acting in the title role was perfect.

AMERICAN (Wm. W. Miller, mgr.)—The stock puts on "For Her Children's Sake" 14 and week. "The Banker's Daughter" was cleverly revived, to fine houses, last week. Florence McGrath and Bernard J. McOwen, in the leads, were entirely capable.

B. F. KEITH'S (H. T. Jordan, mgr.)—Eva Tanguay is the big letter event for 14 and week. Others are: "Alice Teddy," a bear act; McMahon, Diamond and Chaplow, Bert Fitzgibbon, Dorothy Regel and company, Lane and O'Donnell, Harris and Manion, the Lelands, Salon Singers, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 14-19: "The Seminary Scandal," Frank Terry, Faull and Boyne, Ballo Bros., Tate and Tate, "Esau" and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 14: Spencer and Williams, Barlow's Circus, Burnison and Taylor, Warren and Brockway, Boy Scout Trio, Hildebrand and Long, and moving pictures.

BROADWAY (Jos. E. Cohen, mgr.)—Week of 14: "The Merry Makers," Minola Hurst, George Nagel and company, Walter Walters, Mabel Fonda Troupe, Clark and McCullough, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 14: Oberita and company, Ethel Dane and company, Robin's elephants, Guy Bartlett Trio, Lucille Tilton, Leon De Cordova and company, and moving pictures.

EMPIRE (Wm. F. Rife, mgr.)—Sam Howes Lovemakers tender their services 14 and week. The Gay New Yorkers presented a breezy show last week, to big numbers. Will Fox and Irving Gear's Yiddish comedy was highly relished. Harry Lamont and Stella Morrissey also found favor.

CASINO (Wm. J. Vaill, mgr.)—The Star and Garter Show 14-19. The Behman Show was full of life and drew splendid houses last week. Lew Kelly was the star, and his live wire methods kept up the interest from start to finish.

GAYETY (Wm. S. Clark, mgr.)—The Garden of Girls are due 14 and week. The Gay Widows were up-to-date in their methods, and they amused fine houses last week. James E. Dailey, Bill Armstrong and Joe Taylor were three lively comedians, and they scored big. The Five Alexcons were the feature in the olio.

REBA AND INEZ KAUFMAN.

"The International Favorite Sister Team," as the Kaufman girls are known, recently returned to America from their twelfth world's tour. Always something new, has been their policy, and managed by their mother, can easily lay claim to being one of the successful champion families of vaudeville.

TROCADERO (Robt. Morrow, mgr.)—The Cherry Blossoms 14 and week. The City Sports Show was voted the best ever by big houses last week. Harry Koler and Abe Leavitt had plenty of fun material, and they got it over in fine style. Jane Mills, Fanny Vedder and Arthur Young also got in the limelight.

DUMONT'S (Frank Dumont, mgr.)—"Back from Vera Cruz" and "Nobody's Home" were the two very funny skits that were retained on the bill last week. Eddie Cassady was the star, and his humor was decidedly infectious. Bennie Franklin's singing was also much in demand, while in the first part the weekly changes of songs and jokes were entirely up-to-date.

CHESTNUT STREET OPERA HOUSE, KNICKERBOCKER, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY, PEOPLE'S, give vaudeville and moving pictures.

NOTES.

THE motion picture exhibitors' ball at Horticultural Hall, Dec. 8, was a big success. Moving picture managers, exchange representatives and the performers from the Lubin studios were on hand, and everybody thoroughly enjoyed themselves.

THE Pen and Pencil Club, the local newspapermen's organization, gave their annual show, at the Bellevue-Stratford, 9, in aid of the Belgian Fund. Volunteers from all of the playhouses were in attendance, and a big sum was realized.

PHILADELPHIA Lodge, No. 2, B. P. O. Elks, held their memorial services, 6, in the Walnut Street Theatre. A fine program was rendered, to a capacity house.

THE Charlotte Cushman Club gave a tea on the afternoon of 10, to Frances Starr.

"AIDA" will be sung at the Metropolitan Opera House 15.

THEATRICAL managers are not at all pleased over the coming here of Billy Sunday for a sixty-day revival service, beginning early in January. An immense amphitheatre, with a seating capacity of 30,000, is being built at Nineteenth and Vine Streets for the purpose.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) "Damaged Goods" week of Dec. 14.

OLYMPIC (Walter Sanford, mgr.) — Otis Skinner, in "The Silent Voice," week of 13.

AMERICAN (H. R. Wallace, mgr.)—"Mutt and Jeff in Mexico" week of 13.

ODEON.—Mme. Pavlowa, afternoon and evening, 14.

STANDARD (L. Reichenbach, mgr.)—High Rollers week of 13.

GAYETY.—Girls from Monte Carlo week of 13.

PRINCESS.—The Gypsy Maids week of 13.

SHENANDOAH.—The Quicksands week of 13.

PARK.—"Officer 666" week of 13.

VICTORIA (Wm. Cave, mgr.)—"Staerker als der Tod" was presented night of 13.

GRAND.—Bill 13 and week: Seven Casteluccis, Bottomley Troupe, Santora and company, Grant Gardner, Merritt Borger, Mlle. Motoy's Models, Ower and Ower, Musical Macks, Jean Challon.

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Western Dramatic Agency

AMERICA'S BEST AND GREATEST
SCHOOL
Indorsed by Press and Public
Stage Dancing, Etc.
Dramatic Art, Vocal Culture
(Up-to-date in every detail.)
Buck, Jig, Skirt, Novel Cake Walk, Elocution, Singing and Rag-Time Songs. Vaudeville Acts, Sketches, Monologues, Etc. NO FAILURES.
PROFESSOR P. J. RIDGE,
Miss Frances Day and others.
Circulars Free.
References: All first-class managers in America, N. Y. Clipper, N. Y. Dramatic Mirror, Cincinnati Billboard. The only School in America that positively agrees to teach and place inexperienced people, young or old, on the stage. 11 No. La Salle St. near Madison St., Chicago, Ill.

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At Any Time You Are Looking For

SENSATIONAL ANIMAL or ACROBATIC ACTS

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CIRCUS NEWS

ROSTER OF THE SHOWMENS' LEAGUE OF AEMRICA.

John Bruce Allen, Tom W. Allen, Ernest Alvo, Chas. Amie, Cass A. Andress, Chas. Andress, Frank Albert, Geo. Arlington, O. H. Armstrong, Fred H. Ashley, Geo. Atkinsen, Crist C. Ayer, Willard L. Backenstoe, John I. Backman, W. S. Badger, A. G. Bainbridge Jr., Johnny Baker, Howard F. Baldwin, A. H. Barkley, Al. G. Barnes, Jack H. Beach, Jas. W. Beattie, Fred Beckmann, J. J. Bejano, Chas. A. Bell, Chas. F. Bell, Louis Berger, John W. Berry, Felice Bernardi, Paul Cory Bloom, M. S. Bodkin, Albert J. Borle, W. E. Bozell, James T. Brady, Fred Bradna, Ed. L. Brannan, Edwin S. Brill, Alexander S. Brown, Harry Brown, Jas. Ed. Brown, C. W. Broxton, S. W. Brundage, Louis W. Buckley, Roy Bullen, John H. Bunton, John M. Burke, Harold Bushea.

Al. G. Campbell, E. F. Carrothers, Andrew Carson, Benj. Casper, Franc F. Chamberlin, Walter Chamberlin, Geo. Chapmen, John J. Croake, Joseph Charland, Nicholas Chefalo, Bert Chipman, Chas. T. Clark, J. Schuyler Clark, Dr. W. J. Clarke, B. E. Clements, James T. Clyde, General W. F. Cody, H. L. Cohen, W. D. Cohn, G. H. Coleman, Chas. C. Cook, Louis E. Cooke, Albert H. Cole, M. C. Cookston, F. C. Cooper, Paul C. Cooper, Louis A. Corbeille, Chas. Milford Corson, W. D. Collins, Elmer D. Cory, Harry Coulson, J. B. Cottle, Percy Wm. Court, Harry E. Crandell, G. W. Christy, Frank C. Crosby, Col. F. T. Cummins, Geo. Davis, Jake Davis, Orrin B. Davenport, Arthur Davis, Bert Davis, W. H. Davis, William B. Davis, E. H. De Alva, Geo. H. Degnon, Jos. De Kock, Baba Delgarian, Burt Denton, Ralph De Vack, Harry Dore, Ralph M. Doyle, Walter F. Driver, Chas. H. Dunn, Tom Dunn, Chas. H. Duffield, Sam Du Vries, James P. Dwyer, David W. Edmonds.

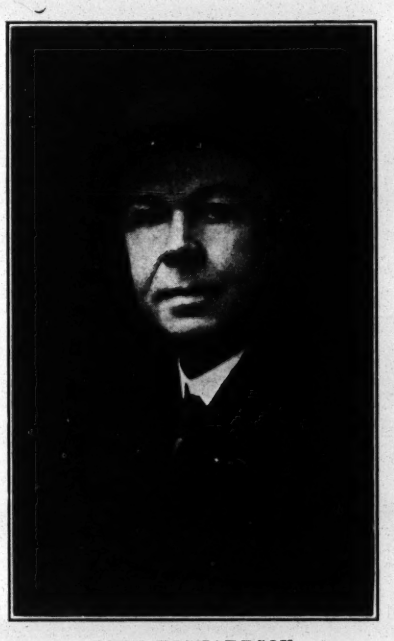
John F. Edwards Jr., Nieman Eisman, Raymond Clark Elgin, Jos. End, Harry W. English, A. W. Eslick, Vic I. Eslick, O. A. Estes, Clarence W. Farrel, Joe Faust, Chas. J. Feinberg, Sam Feinberg, Thamer Fenn, J. Louis Finch, C. B. Fredericks, W. J. Freed, Max French, Jasper Fulton, Wm. Jim. Gabriel, Arthur Gardner, W. D. Gardner, John H. Garrett, Frank A. Gavin, Wm. Geary, A. L. Gilligham, Frank A. Gilman H. B. Gilman, Al. F. Gorman, Charles D. Gran, Richard Green, Glen M. Grant, Albert K. Greenland, Frederick Leo Griffith, Chas. S. Hagaman, Col. Geo. W. Hall, Smith B. Hall, Sam C. Haller, Claude F. Hamilton, Bradley Kemp Hanafourde, Thos. F. Hanks, Lawrence Hanley, George Harmon, Wm. E. Harnes, Thomas B. Hart, Wm. Hart, R. H. Hartman, J. M. Hathaway, W. K. Havis, U. J. Hermann, Wm. Judkins Hewitt, Frank L. Higgins, John Hilliar, Martin K. Hines, Geo. M. Hodge, C. W. Holbrook, Sam N. Holman, Harry H. Holt, James E. Hoover, E. Houghton, James Hoy, Victor Hugo, Otto M. Hunt, Thomas E. Hurley, Edw. D. Hutchinsin, E. B. Hutchinson.

Warren B. Irons, C. B. Irwin, Tom Isles, David Jarrett, Wm. Arthur Jarvis, Paul Jerome, Edw. Jessop, Jewell Jett, Chas. H. Johnson, John H. Johnson, A. B. Jones, Alex. F. Jones, William G. Jones, Robt. E. Kane, L. C. Kelley, Frederick S. Kempf, Irving A. Kempf, Con T. Kennedy, E. A. Kennedy, Fred C. Kiefer, Chas. G. Kilpatrick, E. C. Kincannon, Peter H. King, W. A. Snake King, Max M. Klass, Herbert A. Kline, Wm. Koester, Ralph Lane, Wm. A. Lane, Geo. La Rose, Sam J. Levy, Walter O. Lindsey, Jack Lines, Otto Le Roy Little, Geo. L. Lockwood, Frank L. Longbotham, F. D. Lynch, Ed. Lyman, Harry Lyons, Billy Luigi, Geo. Luigi.

G. A. Lyons, H. A. McCabe, C. W. McCurren, Chas. McDonald, John McGrail, Dan McGugin, P. A. McHugh, B. H. McIntyre, Eugene P. McKenna, Wm. F. McLaughlin, Elmer McLaughlin, Charles Henry McLean, Herbert S. Maddy, Edw. Marsh, Charles Marsh, H. L. Buck Massie, William W. Mau, M. S. Mayer, A. B. Miller, Harry Middlemor, Frederick C. Miller, John Miller, J. C. Miller, Jas. P. Miller, Harry J. Mooney, Park Hery Moore, Dave Morris, Lew H. Morris, E. V. Morrison, M. A. Mosley, M. Mosley, Geo. C. Moweer, Chas. Mugivan, Jack Mulhall, Nat Narder, Wm. Huhg Neal, K. E. Neimy, C. W. Nelson, Prince Nelson, Ed. P. Neumann Jr., Geo. O. Newton, Lew Nichols, Oscar Clayton Noble, Frank J. Noethan, Harry S. Noyes.

J. E. Ogden, W. H. Oldknow, J. D. O'Neill, John H. Oyler, Barney R. Parker, Col. Chas. W. Parker, J. W. Parker, H. W. Palmer, Jas. Patterson Sr., Jas Patterson Jr., Warran A. Patrick. E. E. Peters, Murray A. Pennock, Frank E. Pilbeam, John A. Pollitt, A. A. Powers, Harry C. Prentice, Park B. Prentiss, S. T. Privett, Lew D. Proctor, Floyd L. Quinn, Maximo Raduigus, Thos. Rankine, Samuel Reich, Nellie Revell, Tony Richardson, Ralph Rhoades, W. H. Rice, F. A. Robbins, J. H. Roberts, Ben Robins, Daniel Robins, B. S. Robinson Louis C. Roth, Rhoda Royal, H. S. Rowe, A. L. Salvail, Omar Sami, A. L. Sands, Fred P. Sargent, Geo. Schmidt, Ab. Scott, Vernon C. Seaver, Vernon C. Seaver Jr., Franklin A. Sellinger, Walter A. Shannon, Thos. W. Shaw, Harry Sheldon, H. M. Shoun, Walter K. Sibley, Bob Simons, Chas. O. Smith, Joe R. Smith, H. Q. Smith, Henry Snyder, Geo. Spiel, Edward Stanley, Geo. Stanley, Pete Stanley, J. A. Sternad, M. Bennett Stevens, Donald Cummins, Stevenson, Ned Stoughton, Frank A. Stuart, Harry M. Strouse, Earl D. Strout, John H. Sullivan, Wm. J. Sweeney.

Ed. C. Talbott, John O. Talbott, A. L. Thielbar, George B. Tashjian, Edw. A. Teven, John H. Thesober, C. N. Thompson, Roy Thompson, Robt. E. Thornton, John D. Tippett, Charlton Baker Turner, Doc. Turner, W. B. Turner, Richard Fairchild Trevellick, H. L. Tyler, Curtis J. Velare, Elmer Cleveland Velare, Doc Waddell, Hank Wakefield, Frank G. Wallick, Roland Jack Walsh, Virgin Ward, E. C. Warner, John B. Warren, T. M. Warren, David W. Watt, Harry M. Waugh, E. W. Weaver, Frank Weide, Izzy Weingarten, Samuel Wesley, B. F. Wheeler, H. E. (Punch) Wheeler, Capt. O. K. White, Wm. T. White, Hillard White, Thos. W. Wiedmann, H. Wilson, H. G. Wilson, Wm. George Williams, Frank W. Williams, D. J. Winget, Frank W. Wirth, Earl John Wolf, Mark Woolcott, Harry W. Wright, William L. Wyatt, John Zenga, Abraham J. Ziv, William Henry Zimmerman and Mike Zinpey.



TONY RICHARDSON,
An Old Showman.

SALE OF ANIMALS.

Chas. P. Farrington writes as follows:

"The King Edward animal sale, which occurred Nov. 28, at Wilmington, Del., attracted considerable attention. The animals were sold in one lot, instead of in separate groups, as we had been led to believe they would be. Henry Meyerhoff, of New York, bought them for $5,500.

"There was a large gathering of circus and carnival men, including Bert Rutherford, general agent La Tena's Circus Frank A. Robbins, Andrew Downie, Chas. P. Farrington, Joe Ferari, Samuel McCracken, of Barnum & Bailey Show; Mr. Wilson, of Jones & Wilson Circus; John Welsh, of the Wyoming Bill Circus; Walter Brownlee, of the Washburn Show; George Coleman, of Ferari Carnival; Leon Washburn and 'Nosey,' and many others.

"Bert Rutherford met with a peculiar accident while in conversation with C. P. Farrington, standing on the fair grounds. A huge bear that was tied to a stake puller on wheels, crept up behind and seized Rutherford by the ankle, throwing him violently on his face. Bruin sunk his sharp fangs through the shoe and refused to let go. Farrington kicked the bear and struggled mightily to release his grip, but without avail. As a last resort an iron bar was procured, and the bear was subdued. Rutherford, suffering from seven deep gashes, was put in an ambulance and rushed to the hospital, where the wounds were cauterized. Later he was removed to Philadelphia, where, with the best of care, he is now steadily improving.

"Howard Robinson, late of the Sig. Sautelle Show, was supposed to be at the sale, but was too busy in Philadelphia, attending to his one night stands.

"All the boys send best regards to THE OLD RELIABLE, and a Merry Christmas for all."

CHARLES FICK writes THE CLIPPER from Montgomery, Ala., Dec. 4: "A. B. Palmer and myself have closed a successful season with the Robinson Show. Mr. Palmer had charge of the sideshow door; myself, all around man, contracting agent, twenty-four-hour, general utility, making this my tenth season with Messrs. Bowers and Mugivan in different capacities. We have launched the Southern Photograph View Co. with headquarters here. Business in this part of the country looks bad for any tent show this Winter or Spring. The Rice & Dore Carnival Co. are using the quarters occupied by this show last season here. The town is very quiet as to show folks, and none Wintering here. We both will be under the Bowers & Mugivan banner next season. With best regards, wishing you all a Merry Christmas and Happy New Year."

HOT SPRINGS NOTES.

The Arkansas State Fair was at the mercy of the weather, and it looked as though we were going to see sleet and snow in Hot Springs. The first day opened fair, with weather conditions favorable, but over night it turned cold, "ice in the morning for all," but in spite of the weather, the attendance was fair, and J. Frank Head, manager of the amusement concessions, and R. C. Harrolle, assistant secretary, did all in their power to get the boys the money, and some of them did get a little.

The Human Monkey, a real monkey man, was quite a feature at the fair, and as the boys say, it will be a real money-getter if it ever gets North. Millers' 101 Ranch was welcomed back into Hot Springs by its host of friends, and the boys all seem to be glad to be back at their old stamping grounds. Most of the boys will Winter in the Springs.

Val Cogan will Winter in Chicago, Joe Appell is bound for 'Frisco, Edgar A. Fraser is also California bound, Roland Osborn is bound for New York, "back to the movies," he says; E. P. Harrington will Winter in the Springs, and says he has had fairly successful year with flowers.

Madam Ray will spend the Winter in Hot Springs, N. Y. Rappaport will return to St. Louis for the Winter. He says don't miss the big one he is going to bring out next Spring, and you know he is some hustler. Sherwood and Clements will close their big wheels here and return to St. Louis for the Winter. O. W. Doud will be at his old address, 568 Flint Street, Rochester, N. Y. He closed a successful season with 101 Ranch. The Morris Miller Carnival will close here for the season. M. B. Coan and his big doll store is still in search of new territory, and it looks as though he may be Louisiana bound.

Some one is trying to organize a new carnival to make a trip to Lousiana, and if they make it, watch for the new Winter carnival. It is going to be a real money getter, as it is being backed by some real live concession people. Hamburg is possibly its first stop. Who said they would stop going because there is war in Europe. I should say not. We are in the best country in the world—the good old U. S. A. Let us keep going forward and never say die.

CARNIVAL NEWS FROM PITTSBURGH.

ECHOS from the various Winter carnival quarters would indicate that the season of 1915 is expected to be a hummer, in view of the general poor outcome of 1914, due to suspended business operations, etc., which of course, were in no way controlled by the various carnival managers.

From all the information gathered during the past few weeks, by the writer, the season of 1915 should be a good one, and if the managers will just play fair, with one another, and with the people whom they desire to have patronize their attractions, real benefits should be derived. The business world in general seems to be slowly recovering from what may be termed a serious illness, and by the time Spring makes its appearance it is to be hoped the complete recovery will be announced. New things in the ever growing branch of amusements are daily expected, and it has become such a large field that managers are ever on the alert to increase their wonders, mechanisms and fronts, and as time wends its way towards the new year, we can but hold our breaths in anticipation of the greatest year in a decade for the carnival world.

ADREAST of the times, already fully planned as to just what will be presented the public the coming season, Will H. Weider, one of the best known, as well as being considered the best promoter in the business, has sent forth his announcements, showing that he will be affiliated with E. C. Morrison, presenting the Greater Hippodrome Shows, with all new equipment and fronts, touring Southern Ohio, Pennsylvania, West Virginia and Maryland. Mr. Weider will be general manager of the outfit, which will be one of the largest and as well as equal to the best on the road, and his many years of association, as well as first class knowledge of the carnival game, is sure to spell success. A number of high class attractions will be carried, numbering 11 all ten good shows, several of which have already been booked. In connection with this, a hippodrome will be given, presenting new and startling feats never before attempted by a carnival company. Between 200 and 250 persons will be carried, and the entire company will travel in a train of twelve cars, in which will be included one diner and one sleeper. Mr. Morrison will personally look after the advance work, and will be general agent. Thirty concessions will be booked, allowing only legitimate entertainment and amusement.

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IN NEW YORK
AT BROADWAY AND LONG ACRE SQUARE
145 to 155 West 47th Street
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ABSOLUTELY FIREPROOF
350 ROOMS 250 PRIVATE BATHS
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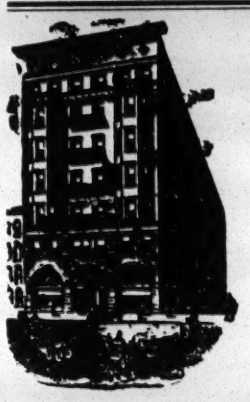

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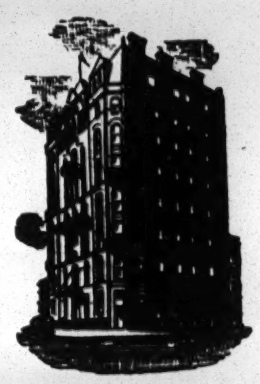

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TWENTY-FOURTH ANNUAL BANQUET OF THE AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS,
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AN

IDEAL OF SHOWDOM PROVEN BY FACT

Has earned the HIGHEST ENCOMIUMS from Governing Officials of each STATE FAIR AND CELEBRATION played during Season 1914

STRONGER! BETTER!! MORE MAGNIFICENT!!! FOR SEASON 1915!!!!

THE ORDER OF OWLS, NEST No. 1549
APPLETON, WIS.

" . . . . to any committee looking for the BEST in the amusement line, I would heartily recommend to them THE WORLD AT HOME SHOWS.

"This recommendation is entirely unsolicited and given in appreciation of the most friendly dealings and financial success.

"Very truly yours in O. O. O. (Signed) F. S. WARNER, President."

NORTH DAKOTA STATE FAIR ASSOCIATION
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" . . . I wish to say that our management as well as myself were very much pleased with the World at Home Shows. Not only were they clean in every respect but the management is the best which has ever come to this city.

" . . . We think you have the best line of shows on the road to-day, and I hope that we will be able to secure your Company again for 1915. Yours very truly

"(Signed) C. A. NASH, Secretary."

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RACINE, WIS.

" . . . you have the cleanest and most orderly set of men that I have ever seen with any show during my seventeen years' experience as Chief of Police.

" . . . . hoping you will be with us again next season, I am

"Very truly, yours (Signed) H. C. BAKER, Chief of Police."

THE NEW YORK CLIPPER
JUNE 30, 1914.

"DAN McGUGIN, Esq., Chairman K. of P. Carnival Committee, Davenport, Ia.

"There is one thing certain, and that is that THE WORLD AT HOME is absolutely free from all objectional features. It is a great big clean sparkling and all together pleasing ensemble of meritorious amusement features, presented in a high class way, and sure to meet with the hearty approbation of your clientelle.

" . . . I beg to remain, as ever Yours in F. C. B.,

"(Signed) WARREN A. PATRICK, Western Manager."

AND MANY MORE

Write for particulars and terms for the coming Season to

E. C. TALBOTT, Gen'l Agent

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CARNIVAL FACTS IN FICTION FORM.

BY JNO. P. MARTIN.

JOHN P. MARTIN.

One of America's oldest and most successful showmen, the owner of one of the largest and best known tented enterprises in the country, and a man who has amassed a fortune in the amusement business, was unable to understand the reason for the slim attendance at a certain afternoon performance of his show during the past season's tour.

The attendance, or lack of attendance, was such as to cause him no little anxiety, inasmuch as he had always considered the particular town in which he was then showing one of his best stands. Calling one of his lieutenant's attention to the poor business, he inquired what, in his opinion, might be the cause thereof.

His assistant replied that there was a carnival in town, and ventured the assertion that "perhaps it's hurting some."

The "Governor" scouted the idea that a carnival could hurt his business, and doubted that it could be even moderately successful during the stay of his show in town. The question was debated at some length, and after the last few stragglers had gone through the entrance to the big top that evening, the old gentleman decided to take a trip down to the carnival "lot" and see for himself.

And what did he see?

He saw something that made him think. He saw that despite all his wonderful success in his own chosen field that he didn't have his finger on the pulse of the people as he thought he had, and that he had completely overlooked a branch of the outdoor amusement business which, if he had thought of it at all, he had never considered in the light of possible opposition.

For it happened that he had run on to one of the new order of carnivals.

He saw a well organized collection of attractions owned and controlled by a man whose name meant much to this branch of the amusement business; playing to practically one-half of the town's entire population.

And he must have begun an analysis of this new carnival spirit, of this present day carnival popularity.

It was opening up a new line of thought to him, and as he stood looking at a vast crowd of pleasure seeking, money spending individuals surging up and down a brilliantly lighted midway, he, too, must have gotten the fever of it, for it is of record that he sought out the manager and introduced himself.

And it is of record also that he visited the various attractions.

And what did he see?

He saw many features that had helped to make for himself fame and money, presented in an entirely different manner. Presented in a tabloid form, as it were. And then, too, there was presented features that were entirely foreign and apart from any other branch of the amusement business.

He visited an up-to-date animal show, wherein was presented a variety of animal acts such as he had featured as a part of his big show for many years.

He visited and was amazed at the skill and daring of the motor-cycle riders in the big motordrome.

The grace and skill of some half dozen shapely young ladies, who worked in a "water show," did not escape his attention.

And the musical comedy show, where a tabloid musical comedy company, composed of capable performers, presented three different bills a week, was also visited.

An illusion show, wherein was presented cleverly conceived illusions, also offered its quota of enjoyable entertainment.

He saw a working model of the Panama Canal which taught him more of the actual operation and construction of the latest world's wonder than all the newspaper or magazine articles he had ever read on the subject.

And the mechanical shows, where one goes to let off steam, as it were, to act foolish for just a minute or two, were visited and enjoyed.

To get lost in an intricate arrangement of mirrors, and to wander around helplessly, seeking an exit, is an experience that is enjoyed and laughed over long after the experience is but a memory. A Crystal Maze furnished such an experience.

And he saw what might have been his own annex or side show, the same attractions presented in an entirely different manner. A different dress and a different way of appealing to the public.

And a brilliantly lighted carry-us-all, loaded down with scores of laughing and talking boys and girls, and some also who were the boys and girls of other years.

And a Ferris wheel, with its long, graceful arms extending in the air, moving around and around with stately mien, and carrying in safety and security its load of pleasure seekers.

And the booths and concessions. The ball games, the Teddy bears, the dolls, and the whatnot. They all interested him. Just as they interested any red-blooded man or woman.

And he, too, entered into the spirit of the thing. And late that night he was seen carrying a Teddy bear under his arm as he made his way along the railroad tracks to his private car. It was his souvenir of the carnival, his reminder of an evening well and enjoyably spent. And, best of all, he had won it. It might have cost him a dime or a dollar. But what matter? He had won it. He had had his night and he felt the better for it.

And what did he not see?

He did not see that which he had most expected to see and that which he had in his mind he would see when he left his own show lot to visit the cause of his day's financial loss. He did not see what he had seen when he had last visited a carnival, a dozen years before.

He did not see any of the questionable "girl shows," over which was won't to hang the sign "for men only."

He did not see any of the old familiar gambling devices.

He did not see any of the old order of things which had served to bring the carnival into disrepute, and which had been the cause of having the doors of many communities shut against it.

The "girl show" had given way to the tabloid musical comedy. "The Sultan's Favorite Dancer" was no longer in evidence. The gambler and the sure-thing worker had given way to the concession man, a business man who ran his business on a business basis. The whole moral tone of the carnival had undergone a complete change.

And after the lights were out and the crowds had gone home he bade good-night to the manager, and when he did so he said. "I'm glad I came down here to-night. I've learned something. And I've got its secret. Its success lies in the diversity of entertainment it has to offer."

And the next day, with the carnival sixty miles away, and secure in the knowledge of a good "house," as he sat watching the crowds pour into the big top for the afternoon's performance, he turned to the man who had suggested to him the day before that perhaps the carnival was hurting some and said: "You know, Jim, I think you were right yesterday. I guess maybe that carnival did hurt us some."

And as he sat there reflecting on the scenes of the night before he was heard to say: "And I thought the durn things were dead ten years ago."

And he was not far from being right.

They were mighty near dead ten years ago.

But just as B. F. Keith and his associates rescued and pulled the variety stage out of the mire, just as the present owners of the Columbia Burlesque wheel put that branch of the business where it has ceased to be a reproach to the stage, and just as the great moving picture combinations have succeeded in keeping that popular form of entertainment clean and wholesome, so also has the carnival business had its sponsors and saviors.

To such men as C. W. Parker, Francis Ferari, Con T. Kennedy, James Patterson, C. Smith, Chris. M. Smith, Johnny J. Jones, K. G. Barkoot, Jos. G. Ferari, much credit is due. Theirs was the fight to keep going in the face of the calamity howler, the howling pessimist and the strong public opposition which assailed them on all sides. To them belongs much of the credit for the new order of things.

And to-day we find such capable, energetic and substantial men as W. J. Allmann, Leon W. Washburn, Tom W. Allen, C. A. Wortham, S. W. Brundage, Chas. S. Hatch, Fred M. Barnes, Joseph Baumann, entering into the business with the knowledge of its requirements in their minds and the desire for its perpetuation in their hearts.

And to-day also we find the carnival in a healthy and prosperous state, and growing in popular favor. No longer are the doors of the liberal-minded, life-loving communities closed against it, but, on the contrary, we find business men's associations, fraternal and other organizations seeking out the best and bidding them welcome.

The "shoe-string" promoter has been replaced. In his stead we find the solid, substantial showman, running his business on a business basis, looking after the personnel of his organization with a keen eye, and weeding out the bad so that the good may survive.

And we find him building substantial outfits investing in rolling stock, wagons, draught stock and other show paraphernalia, and taking a keen interest and a just pride in striving to make his organization a credit to himself and a credit to the outdoor amusement business.

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STOCK

LE ROY STOCK NOTES.

Business continues good in spite of the cry of hard times. We continue to get the crowds and please. While in Carrollton, O., our two little performing ponies, belonging to Marie Hayes, and our little bucking mule, Steve, were held, owing to the State quarantine of the foot and mouth disease, which is raging. We were without them for a week when we received a letter from the Head commissioner in Columbus, telling us we could have our ponies and burro, as there was no restriction on horses or burros. We sure did miss them, as they are a big ad. with the school children. Bert Walker and Paul Schier, two new members, joined us at Coshocton, O. where we showed three days to capacity business.

We spent Thanksgiving Day in Butler, a nice little town, and we certainly did enjoy our turkey. Eloise Adams was visited by her friend, Jack Reed, and they sure did enjoy the day. Weather continues good. Marie Hayes is herself again. Vic Ross bought a fine saxophone for his musical act. The ghost walks every week, and THE OLD RELIABLE is always at hand. We are all looking forward to the big Xmas Number of THE CLIPPER. Carl Clark, who is doing some of the leads with the company, had a pleasant visit while in Coshocton, his home town. On Tuesday night he received a beautiful bouquet from some of his friends, and after the show the company entertained him to a supper. Carl said he wouldn't like to visit his home every week, as he loses too much sleep, having been up to the wee small hours of the morning!

GOODWYN IN STOCK.

Henrietta Goodwyn, who for several seasons past has been a member of prominent Broadway productions, in which she made a notable success in all her roles, has turned to stock as a field for her talent.

Last season Miss Goodwyn joined the Wadsworth Theatre Stock Company, playing the "heavy" roles, and she made a favorable impression with the patrons of the house. This season she is again playing the same sort of roles, and has made herself immensely popular by her fine work and pleasing personality, and the patrons of the house accord her a warm reception of each appearance.

HAZEL BAWDEN and Eugene West, of the National Stock Co., New Orleans, had the leads in "The Grand Chance," a new three-act play, by Catherine Henry, scenario writer for the Selig Co. The piece was tried out Nov. 24, at the Elysium Theatre, and was pronounced a success. The feminine lead, a womanly woman of the collegiate type, is especially fitted to Miss Bawden's personality, and the quiet intensity of the emotional climax in the last act between her and Mr. West, the heavy lead, was a creditable piece of work to both. The bill is a short-cast one, with the scenes laid at Columbia College and a gold mining camp in Colorado.

"HAP" JONES writes from New Orleans: "Have ten people here at Rex Theatre, musical comedy stock, good show, good business and all read the 'Big Boy' every week."

ANGELL STOCK CO. NOTES.—This is our seventy-seventh week without closing, and business continues good. We are not getting all the business, but we are getting our share. We are featuring "The White Squaw," permission of Geo. W. Winnett, and it is getting us business. Roster: Joe Angell, owner and manager; Joe Angell, leads; Alice Bowdish, leads; Frank Root, Mulford, general business; Ike Jutras, business comedian; Earl Newton, heavies; Harry Foster, characters; Fred Carmel, general business; Karl Mulford, general business; Ike Jutras, business manager; Alice Collisson, characters; Victoria Powell, general business; Margaret Hillison, ingennes, and the famous bulldog, Jack. Everybody happy and looking forward to our annual Christmas dinner. We all join in wishing THE CLIPPER A Merry Christmas and Prosperous New Year. our ad. in last weeks CLIPPER brought over 200 answers.

FRED DANON STOCK CO. NOTES.—We closed on acount of a fire which started from an unknown source in the basement of the Columbia Theatre, New Bedford, Mass., and which did considerable damage to the building. Mr. Danon sustained injuries while trying to save the effects of the different members of the company. The roster was as follows: Mr. Danon, Miss Prince, Miss Dale, Mr. Stevens, Mr. Hunt, Mr. Kinsella, Mr. Copeland. We will open in the near future.

RAYMOND WELLS, heavy man at the Shubert, Minneapolis, Minn., where he played with the Wright Huntington Players, has closed his engagement with this company the week of Nov. 22, and is considering an offer to play leads in a Portland, Ore., company. On Monday and Tuesday, Nov. 30 and Dec. 1, a photo-feature, entitled "The Promised Land," in which Mr. Wells appeared with Grace Lord, and which was produced under Mr. Wells' direction, was displayed at the Strand Theatre, Minneapolis.

GEO. V. DILL, Edna Marshall, Clarence Bennet, Catherine Evans, Roy Van Fossen and Glenella Porter, have left the Empress Stock Co., in Denver, Colo., and are considering an offer to open in stock at another theatre, during the exposition.

JAMES SAVERY is now connected with Sanger & Jordan, play brokers.

NOTES from Augusta Perry Co.—This company is in its seventh season of success in the East. Miss Perry becomes more popular with each visit to the cities of New England, where she is firmly established as one of the very best stock or repertoire leading women who makes the Eastern country. The company has fourteen people, a car-load of scenery and electrical effects, and a fine repertoire of the "real" plays that are recent releases for "rep," and stock. Miss Perry played a stock engagement of twenty-two weeks within a five cent street car ride of Boston, and was a great financial success The company will doubtless go into permanent stock soon in some city of over 30,000. Roster: Walter Downing, Al. Beasley, Edward Ausmann, Edward Makelke, John Perry, Frank Stalle, Ed. O'Neil, Chas. Dempsey, Jack Lee, Bessie Cummings, Dorothy Peabroke, Ansonia Ward, Augusta Perry, Alice Loneware, and the prize winner, "Pickles," Mr. Downing's $5,000 bull dog.

JACK RAYMLIN, manager of the Metropolitan Comedy Co., writes "We are touring Kansas, Missouri and Nebraska, featuring Carl and Dora Carter and Troxell and Winchell. If the theatrical business can be taken as an indication of conditons, we are on the beginning of a very profitable season. THE CLIPPER is as well known out here as *The Ladies' Home Journal.*"

THE

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PLAYERS

RELIABLE EXPERIENCED PEOPLE SECURED FOR ALL BRANCHES OF THE PROFESSION

MACK FRANKS writes: "I have joined the Billy Bryant Stock Co. This is my sixth season with this company, doing the juvenile leads. Business has been good in Kentucky, and the company is making new friends in every town."

WALTER GRANT STOCK CO. NOTES.—This company, under the management of Edgar E. Mason, opened Dec. 3, at Pascoag, R. I., to S. R. O. The opening attraction was Geo. F. Taylor's four act drama, "Convict 447." The company includes: Walter Grant, Geo. Sculley, W. G. Bryson, Leo Washburn, Arthur Wright, Mazell V. Buhler, Irene Hubbard and Blanche Hoffman. Three feature specialties are carried: Kit Karson, world's famous rifle shot; Katherine Le Rue, novelty dancer, and Le Roy, the mad juggler. Special scenery is carried for each production.

BILLY MARSHALL, of Marshall & Anderson's "Girl from Broadway" company, writes that he has joined hands with Lloyd Murphy, of the Boston Singing Four, and they will take out a musical comedy repertoire show, playing one, two and three night stands through the South and the Middle West. They will travel in their own car, which will sleep and feed fifty-four of the company. He would like to hear from people who have worked for him before.

EDWIN CLAYTON has organized a stock company, and will open a permanent engagement Dec. 14, at Rutland, Vt. Mr. Clayton has secured Nella Gill, formerly of Keith's Stock, Toledo, O., as leading woman. Only high class royalty bills will be used, opening with "Bought and Paid For."

SAM BRYANT, manager of Billy Bryant Stock Co., writes that he was compelled to place his company in Eminence, Ky., week of Nov. 30, on one day's notice, through the neglect of Manager Brown of the Crescent Theatre, at Shelbyville, to notify the company that his theatre had been condemned. Managers that are booked to play Shelbyville will do well to look into same at once.

PHIL MAHER, who opened the Jefferson, Roanoke, Va., Dec. 8, has engaged A. Munro Younger as his manager. Hugh Fish is the local house manager.

NEWTON'S NEW IDEA!

Five Minutes Corking Cross-Fire (2 Males), 50c.

Five Minutes Snappy Cross-Fire (Male and Female), 50c.

Five Minutes Bright Monologue Chatter (Male) 50c.

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This material comes in neatly typewritten form, and is not shop-worn junk. Has been tried out and has an absolute kick in every line. Prices quoted on exclusive material. Author of Raymond and Bain's "Locked Out."

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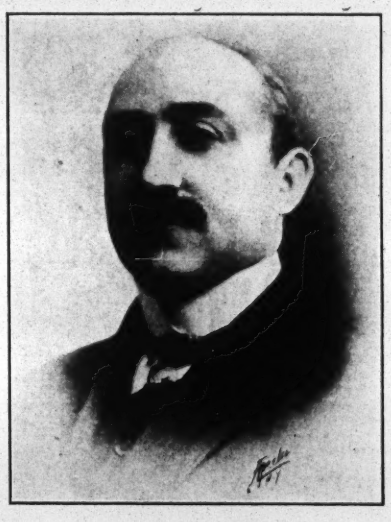

WILLIAM FOX,

Who is the owner of a circuit of theatres in Greater New York, which are palaces of amusement, and promoter of the Fox Motion Picture enterprises.

AGENTS AND MANAGERS THEATRICAL ASSOCIATION.

BY SIDNEY WIRE.

The decision of the association regarding the change of quarters is creating a lively interest among the regulars at the association clubrooms at 1431 Broadway, and the general feeling is in favor of the move. The Agents and Managers Theatrical Association has grown rapidly in the past few months, and its present membership is now well over the two hundred mark. Harry Leavitt, who is at the head of the committee which was appointed to look out for a satisfactory location upon which to build a new clubhouse, reports that his committee has looked over several sites, and says that a satisfactory report will be made at the next regular meeting. At the last general meeting a vote of thanks was offered to the various theatrical journals which have been good enough to devote space in their columns to the interests of the association, and the members are highly pleased with the generous volume of publicity which has been given the organization by the various periodicals. The latest new member of the association is Jack Abrams, business manager of Rock and Fulton's "Candy Shop," which is now holding down the La Salle, at Chicago, for a run. Jack reports wonderful business for the show. Danny Mack, who is ahead of the Girls from Joyland, and who has been around the club every evening since his return to New York, was given a dinner at Jack's on Saturday last by a few brother members, who have been winning a few of Danny's pennies. Sez Danny: "These guys have been taking lessons in Rummy since I left town, for they are certainly making a wonderful showing in comparison with last Summer's playing."

Bert Hier has gone ahead of "Peg o' My Heart," replacing Bill Roddy, who goes to the Coast with one of the other "Peg o' My Heart" companies. George Alabama Florida is on Broadway again, having closed for the holidays. George is ahead of "The Yellow Ticket."

J. C. Ragland has closed his show "My Best Girl," and is back with the boys at the club again. It is gratifying to note that almost all of the members of the Agents and Managers Theatrical Association are working, and out of the entire membership there are not more than fifteen members at liberty. All members now on the road on requested to send in their routes and permanent addresses to the secretary of the club to facilitate the forwarding of mail, large stacks of which have accumulated for various members whose road addresses have not been listed.

VAN FLEET PRINTER

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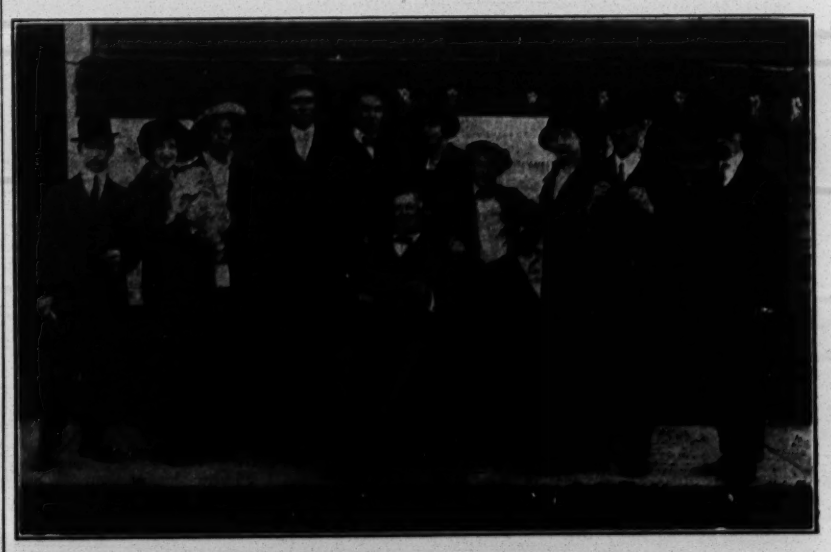

MORRIS and CRAMER'S CO.

From left to right: Jack Cramer, Pansey Miller, Mr. and Mrs. Otto Gray, Harold Kreigh, Ethel Meridith, Andrew Duncan, Mr. and Mrs. Jack Miller, Whiting Morris (seated in centre).

GREETINGS OF THE SEASON

FARBER GIRLS

Direction PAT CASEY

AILEEN STANLEY

TOURING U. B. O. AND ORPHEUM CIRCUIT. Direction HARRY WEBER

GREETINGS TO ALL MY FRIENDS

SEASON'S GREETING

EVELYN NESBITT & JACK CLIFFORD

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An Act Which Has Played with Success Throughout the World.

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UNITED TIME - - - DIRECTION MORRIS & FEIL

HYMACK

"AT MISSIT JUNCTION"

Direction ROSE and CURTIS

MAY ESTELLE

AUBREY and RICHE

Playing U. B. O. Time Dir. M. S. BENTHAM

THE LEADER.

BY "B FLAT."

Among the large army of people connected with the burlesque profession there are none more "looked down upon," by burlesquers, than the musical director, who directs the overture and then exchanges seats with the company leader for the regular performance.

The burlesque houses in New York are well equipped, in the occupant of their leader's chair, by members of the musical fraternity, most of whom have faced burlesque companies for some years. During that time their features have grown familiar to the members of the various burlesque companies.

The house leader is a necessity, and oftimes he has been called upon to play the show itself. Their experience on the road in most cases qualifies them for these emergency calls, as most of them have road experience as musicians and leaders before they were called upon to accept these permanently located leaders' chairs.

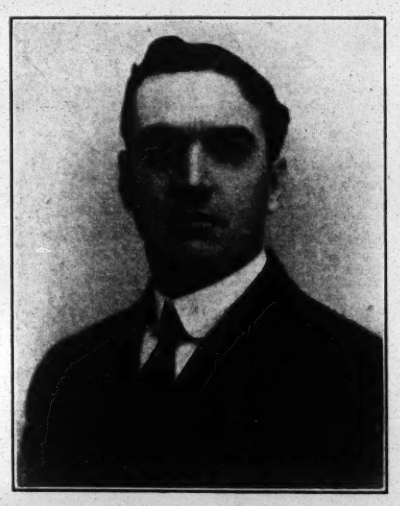
The house leader naturally controls the local orchestra, and to him the members of the orchestra look for instruction and orders.

Often the music brought to them by the company leader is in such shape that it is difficult to play, and not too much attention can be paid by the company leader to furnish a set of orchestrations that are not all shot to pieces.

THE CLIPPER takes pleasure to present some of the knights of the baton who hold forth in New York burlesque theatres.

Ed. Morbach Jr., of the Columbia, New York, has lately revived the characteristic selections, on the same plan as provided by Bob Recker, at the old London, in which the musicians are all called upon to do all sorts of stunts, and furnish entertainment to the patrons during the intermission.

It might also be suggested that the solos by different instruments could again be brought into vogue, as proven by the attention attracted by those parts of vaudeville acts which work in the orchestra pits.



R. E. PATTON,
Manager City Sports.

WILBUR STAYMAN, who has been playing in productions and pictures for two years, will return to vaudeville at the head of a musical comedy sketch. He will be assisted by Miss Powley and Mr. Mack.

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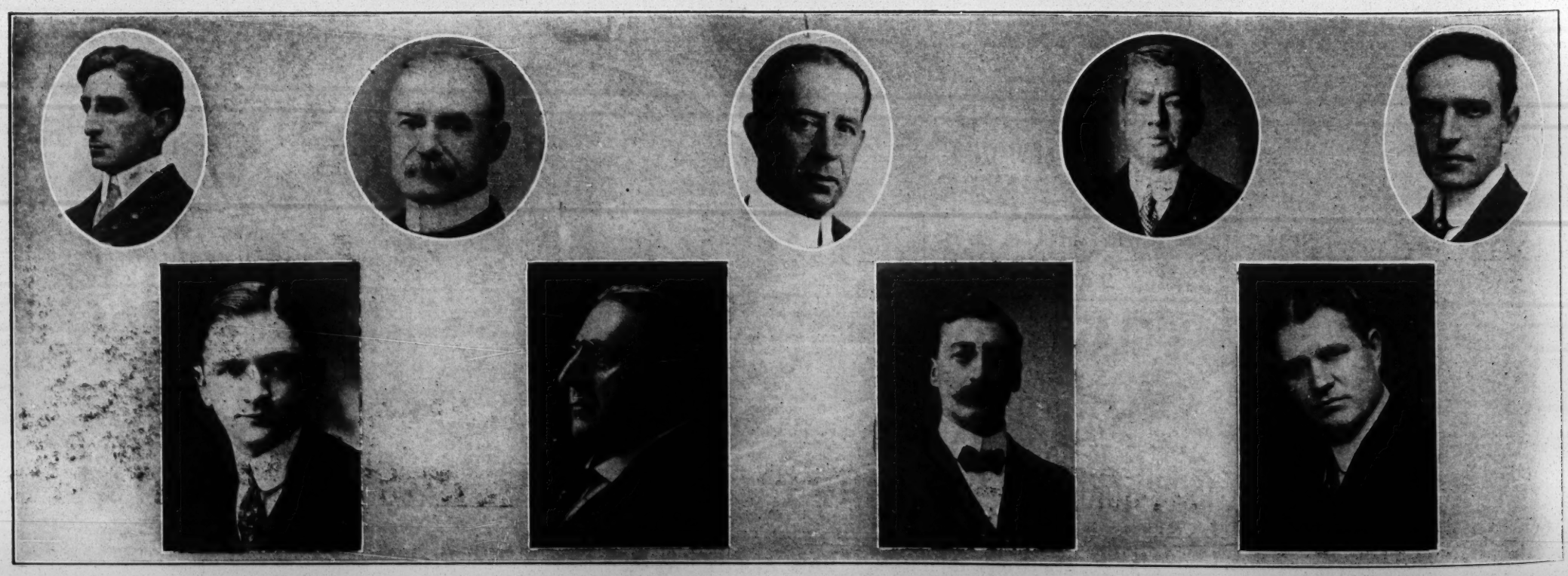

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GEO. EVANS' MINSTRELS.

BY EDW. LE ROY RICE.

Are we to have no more minstrel troupes in New York? It would seem so. At any rate, I had to go over to the Majestic Theatre, Jersey City, Dec. 5, to see "Honey Boy" Evans' Show; and I've been glad ever since.

The first part was all that any minstrel lover could ask for. Mr. Evans sticks to the idea that a minstrel show should be given entirely in black face, and I agree with Mr. Evans; so does the public in general.

Le Roy "Lasses" White sang "'Way Down South" in an entirely original manner; and originality seems to be at a premium these days.

John P. Rogers followed with a bass solo, "A Son of the Desert Am I." I was glad to welcome Mr. Rogers' return to burnt-cork, where his qualifications make him a valuable asset.

"That Fellow from Fresno," Tommy Hyde, showed some pretty dancing steps, ably assisted by Charlie "Newlywed" Ifer and Eddie Girton.

After that Sam Lee and Arthur Rigby were introduced and received an ovation. When the ovating had ceased, Wm. H. Thompson, the "Lad from Liverpool," sang "You're More Than the World To Me." Everyone liked it except a reporter from *The Journal*.

Arthur Rigby's re-appearance in minstrelsy, after an absence of about a dozen years or so, was warmly received. Not that they made it hot for Arthur, but the opinion seemed to be prevalent that Mr. Rigby fitted in that troupe just about as nicely as anyone ever did.

"The Rambler from Rotterdam," Paul Van Dyke, gave such a rendition of Swiss yodling as is but seldom heard. Good yodlers are few and far between, but young Mr. Van Dyke classes with the best.

The "Londonderry Lotharlo," Jim Doherty, sang "Tennessee, I Hear You Calling Me," after which you should have heard Messrs. Audience ask him to sing it again. Mr. Doherty was billed as a comedian, but not since the days of Billy Emerson has any end man shown such vocal ability. More power to you, Mr. Doherty.

The singing contingent was rounded out by James Meehan, the "Gentleman from Glasgow." Mr. Meehan has one of those pleasing tenor voices that the girls rave over. He sang "I Had a Gal; I Had a Pal." I forget which one got the decision.

After the first part came a big song and dance act, followed by an equally big marching number. The program gave James Gorman as sponsor for these; but to the initiated it wasn't necessary. Both were gems of thir kind.

"Underneath the Watermelon Moon" was a genuine nigger act of Ante-Bellum days. Good singing by good singers, and good dancing by good dancers predominated. Tommy Hyde again did some good eccentric work, as did "Winsome Willie" Newsome, former "mascot" for the New York American League baseball team, but now acting in the same capacity for Geo. Evans.

"Salute the Flag" employed about sixteen agile boys, who went through many graceful and astounding evolutions which were vociferously applauded.

And then came that sterling (Illinois) performer, the "Honey Boy," known to his intimates as "The Pride of Pontotolyn." Mr. Evans' monologue contained only one laugh. It commenced when he came on the stage, and ceased only when he made his final exit. If there's any funier man in minstrelsy than Geo. Evans, I'll "give up" to see him. Something I'm not in the habit of doing.

The major part of his monologue was about the war, which he lectured on, using a huge map by way of illustration. He gave out inside information indiscriminately; explained things that have hitherto been unexplainable, and otherwise amused us. And did it all without violating President Wilson's neutrality proclamation.

And then came the after-piece, "The Blackville Bull Fighter." Mr. Evans wrote the book, lyrics, music, and portrayed the principal part. Barring that he had but little to do in this portion of the entertainment.

Arthur Rigby surprised his admirers the way he played a rough wench, giving a portrayal in every way comparable to his excellent predecessor.

Sam Lee, efficient in anything he undertakes, was none the less so in the character of Wadsworth Wilkins. A conscientious performer is Samuel.

Eldon Durand was the "Princess in Petticoats," portraying the principal feminine role of Floocyanna Wilkins in a praiseworthy manner.

The "bull" was acted by Charley Ufer and Willie Newsome, and acted well. These boys should remember that the late Richard Golden and the great Henry E. Dixey played the heifer in the famous production of "Evangeline." Something to look forward to.

The rest of the characters were in capable hands.

I have seldom seen such a harmonious body of men as are gathered together with this company. Loyalty is everywhere in evidence. So is Billy Cawley. "Bill" runs the stage, and does it well. Eddie Cupero directs the orchestra, and it may justly be said that he is without a peer in minstrelsy to-day.

Danny Shay, who directs the "ghost's" movements every Wednesday evening, is the most popular man in the troupe—on Wednesday evening.

I'm glad I took that jaunt to Jersey.

PITTSBURGH NOTES.

Eva Taylor, who was formerly popular leading lady with the Harry Davis Stock Co., played a week's engagement at the Grand Opera House, and was welcomed by local friends.

Elsie Lancaster, who was with several carnivals during the past few seasons, later with the Weider Shows, was in town last week, meeting old friends.

The Great Del Adelphia, in one of the most mystifying acts seen here for some time, had little trouble in making good with Academy audiences, where he was the added feature with the Trip to Paris Co. A large amount of equipment, as well as a company of six persons assist. His bird cage trick, done in the audience, is without doubt one of the best we have ever seen here, and had the crowds guessing at every show. He was very well received.

AMONG the many new and novel amusement treats promised for the holidays, prominently mentioned is the big benefit performance to be given at midnight, New Year's eve, at the Miles, by local Lodge, No. 37, of the Theatrical Mechanical Association, Pittsburgh, Pa. The advance sale up to this time has been quite large, and it is expected that the largest returns ever derived from an affair of this kind will be realized by those in charge. The best possible acts will be obtained, and already the committee in charge has received the assurance of many headliners that they will be glad to offer their services for this occasion, and a lengthy bill of the best possible is assured. The prices will range from fifty cents to one dollar, and the boys are hard at work making final arrangements and disposing of tickets. Prominently in charge is Chas. J. Nolte, one of the standbys of the organization, and numbered among its most popular members. He has his hands full at all times, but is ever ready to look after the needful, usually looking after every detail to the satisfaction of all. THE CLIPPER wishes the boys the greatest success in their venture.

"WELL, WELL, WELL" WOOD DEAD.

Frank B. Wood, known to baseball fans as old "Well, Well, Well," and a familiar figure at the Polo Grounds, is dead at his home, 259 Hudson Street, New York. He died suddenly Tuesday morning, and was sixty-nine years old.

ACADEMY ANNIVERSARY.

For the benefit of many of the present day stars, many of whom owe their present place in the theatrical world to a start given them in the Academy of Music, Pittsburgh, Pa., we publish herewith a representation of this theatre, which, all in all, can be called one of the most famous, as well as one of the finest homes of burlesque in the United States.

To the thousands of well-known persons in the profession who will see this picture, the name "Academy" will no doubt recall fond memories of other times, when, within the walls of this structure, they found a refuge from the "slings and arrows of misfortune" on the road, and came into their own again, during the week's engagement.

There have been many cases where performers would come limping in, bare of money, and poor in mind, only to replenish their finances, and rejuvenate their spirits, for good business was invariably played to, and the audience kind and cordial.

Many persons now high in the profession, whose names first came out in small type in the program, either began to appear here, or grew by what it fed on, in the Academy of old, under a man who is held dear to all who were fortunate enough to meet him in life, and who now respect the memory of the truest friend a performer ever had, and voted by all as the squarest to deal with. For Harry Williams, as manager or man, was one, higher than whom, none had a right to stand in the estimation of the managers and performers, and many a man and woman, who has either retired, poor and broken, or who has saved and is now in comfort, will now look back with fond memories to those halcyon days of the Academy.

Just think of it, the famous Harry Williams Academy is celebrating its fiftieth anniversary this week, and a real birthday it deserves. Practically all of his time it can rightfully be called a burlesque house, with only the interregnum of the year of the fire and the reconstruction of the present beautiful building, which is really a monument placed on the same spot as the old building, a real "home of burlesque."

Far back in the days of the great American Civil War, namely, 1864, it began to show what was then called variety. The burlesque of those days was mainly a chorus which went through evolutions, giving musical drills, etc., in tights, and that was about all. The variety was made up of various "turns," or specialties, and many can now look back on the days when they did their bit on the boards of the famous Academy of Music, known from Coast to Coast, and eagerly sought by all.

What names have appeared here. Actors and actresses who have since become famous, many of them owning their own shows, others starring for immense salaries. And these all built around what was a fifteen minute turn. In the present day of memories we might say to those alive who have played here, or those who lie deaf to the world's clamor, with a modest headstone or cross telling the name beneath, "success to the fortunate, peace to the company of the silent."

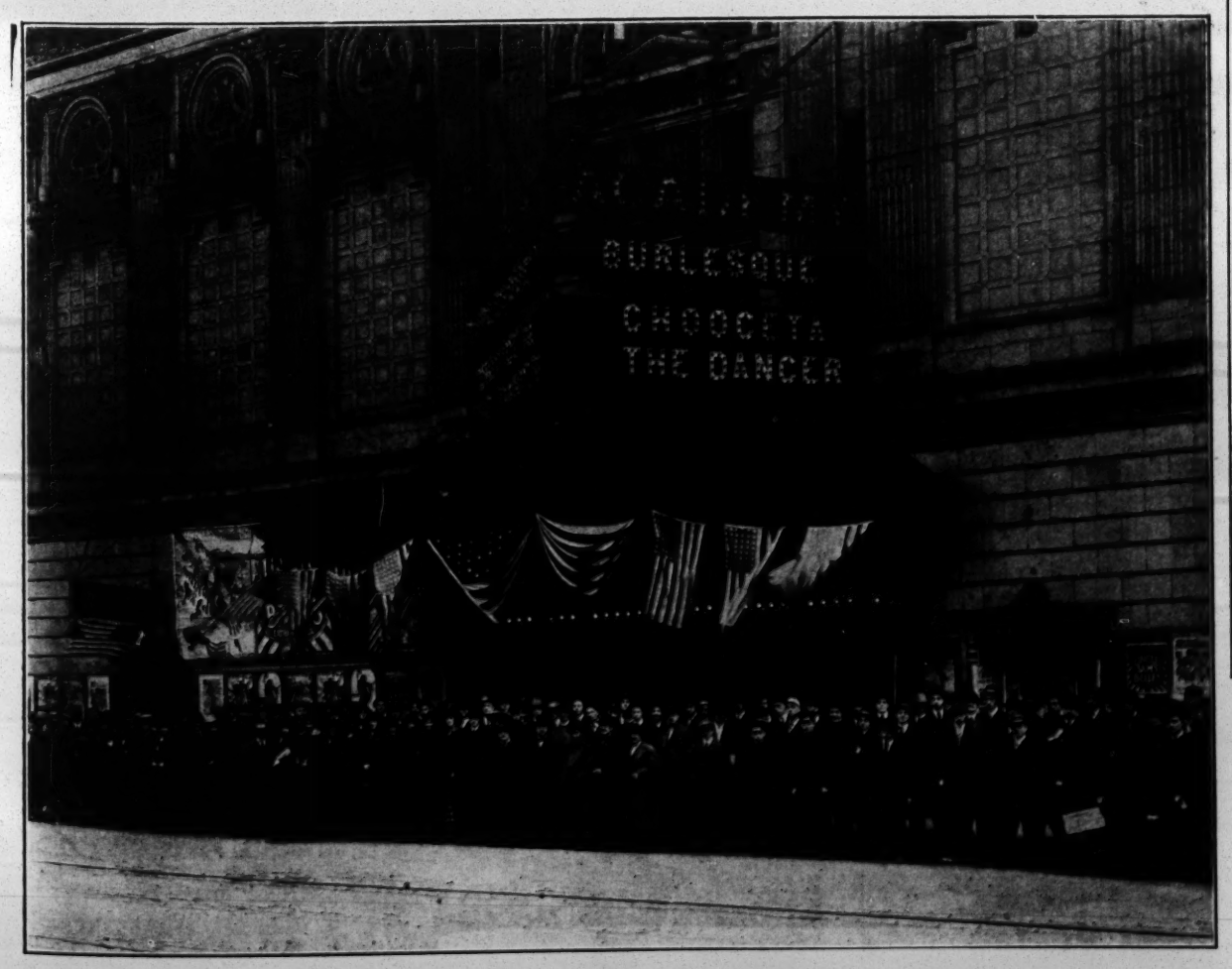
They have come and they have gone, and, with a baptism of fire, a new Academy has arisen, beautiful and modern, and thoroughly fireproof. No finer facade, architecturally, can be seen in any theatre, and it is indeed a monument to either burlesque, or performers who have played here.

It is still showing burlesque, and, as of old, is a life saver, for it is so situated in that small part of Greater Pittsburgh, locally known as "Golden Lane," which always has, and from conditions, always will be a money maker.

The writer believes the Academy stands absolutely unique in respect to burlesque, for "Academy" in Pittsburgh, means nothing else but burlesque. Whether run as a wheel house or showing stock it will draw and keep its patrons, and at this day, numbers many of its patrons among the boys who used to sit in the gallery years ago, loudly applauding such well known personages as Weber and Fields, Lottie Gilson, Lillian Russell, Hoey and Lee, J. K. Emmett and many others.

Its long continued success has made it well known to every man in Western Pennsylvania, a fact that takes years of advertising of fair conduct to acquire. The Academy has always been conducted on the level, and the present management has gone even beyond square dealing, and is liberal.

THE CLIPPER joins heartily with the profession at large in wishing it another fifty years of success, and presents, through its columns, heartiest congratulations.



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NOTES.

THE revised edition of "Miss Daisy," as formerly presented at the Shubert Theatre, re-written by Mr. Bartholomae, the author, is now in active preparation, under the stage direction of Edwin T. Emery, with Roy Barnes, Alice Hegeman and a long list of principals in the cast. The Shuberts will make this one of their big mid-Winter productions. Melville Ellis is working on designs for costumes, and the production will open for the Christmas holidays at the American Music Hall, Chicago.

THE Opera Comique and the Comedie Francaise, Paris, France, opened last week with patriotic programs and drew capacity houses. The performances are given afternoons only.

ELSIE JANIS will shortly play in vaudeville for one week only, at the Orpheum, Los Angeles, Cal. She is posing for the films for the Bosworth Company.

MRS. BUD FISHER (Pauline Welch) will return to the stage this week in a vaudeville offering at Hammerstein's, New York.

"KISS ME, SERGEANT" is the title of a one act musical skit to be produced by Gus Sohlke in London.

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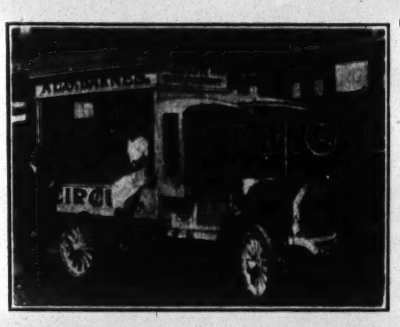

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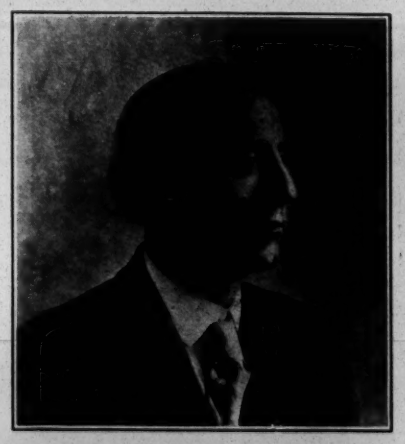

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PANTOMIME - AND - CLOWNS ONCE - POPULAR.

BY A. W. DAVIS, PROVIDENCE, R. I.

People would smile if they faced a billboard to-day announcing the arrival of

MAFFITT & BARTHOLOMEW'S PANTOMIME, "HICKITY PICKITY, MY BLACK HEN."

And yet, if they could have seen it as our forefathers did they would not only smile but they would be very much entertained. This, then, was the silent play, while to-day it is the silent motion picture.

In theatricals the taste of the public for particular subjects seems to come and go in cycles. Thus, in recent years, we have had the college play, represented by "Brown of Harvard," "The College Widow," etc. Then we had the Indian play, represented by "Strongheart," "The Squaw Man," etc.; later we had the morality play, represented by "The Servant in the House," "The Passing of the Third Floor Back," etc. Still more recently we have been literally deluged with dramas of Oriental life, as seen in such productions as "The Garden of Allah" and "Kismet," which, closely followed by Prof. Reinhardt's extraordinary wordless play, "Sumurun," would seem to indicate an impending revival of the art of pantomime.

The younger generation of the present day theatregoers has, of course, no recollection of pantomime as it once flourished on the American stage. Hopes were entertained some time ago that pantomime, which a generation ago was a most popular attraction, would be revived, but year after year passes without the least effort to give the special style of entertainments which in the days of George L. Fox drew vast crowds to the theatre.

Poor Fox! When he died he took pantomime to his grave with him. He was the ideal Grimaldi of the era in which he lived. When he produced "Humpty Dumpty" at the Olympic Theatre, New York (then at No. 618 Broadway it had the prodigious run of 600 nights, and this was only surpassed in America once by the "Black Crook," which had a run in excess of 700 nights. Of course this leaves out the later extended run of Denman Thompson's "Old Homestead," at the Academy of Music. But Fox's career was not a particularly happy one.

He aspired to serious work, and indeed was a most talented actor, but when the audiences who were wont to hold their sides at his gyrations as a clown, were asked to applaud his "Hamlet," they laughed so that it broke the pantomimist's heart. All of the clowns in Fox's day—James S. Maffitt, Robert Butler, Robert Fraser and Tony Denier—were fine actors. They all profited as long as Fox lived; but at his demise a gloom was cast over this superb art, and until a recent period there has been no attempt to revive it in this country, although in London and throughout Great Britain pantomime is as potent as ever, and during the holiday and Easter seasons the majority of the theatres present modern as well as old fashioned pantomimes. At present there is little indication that the real old time pantomime will ever be revived, though it is probable that if "Humpty Dumpty" were done again it would create a furore among those new theatregoers who would thus see it for the first time.

I spoke of Maffitt and Bartholomew, once a well known pantomime team, which, of course, included clown, pantaloon, columbine and harlequin. Discussing his experiences some years ago James S. Maffitt said:

"Old playgoers well remember the happy hours they used to spend in the little Theatre Comique, Boston, at the back of Jordan & Marsh's. I'm speaking of many years ago, for the Comique was destroyed by fire in 1870. As I recall some of the pleasant incidents of that time I feel almost young again. Everybody knew me then and they all had a good word for me. As I have traveled all over the country from Maine to California, I have met many Bostonians in every city who would call up recollections of the old Comique and the jolly times they had there. Sometimes I have met old gray-haired men who would say to me: 'Why, I remember you when I was a boy.' You see, I went on the stage when I was about sixteen years of age, and have been at it ever since.

"Yes, I am a pantomimist, but I've done most everything in the acting line in my time. Some people who meet me will say: 'I suppose, Mr. Maffitt, you never spoke a line on the stage.' I can't help laughing. I have not only taken speaking parts on the dramatic stage, but I have been a clown.

"But about the Comique.

"That little theatre was a success from the first. We caught on and made money. We used to give variety performances, light comedy and ballet pantomime. Jason Wentworth, W. H. Bartholomew and James S. Maffitt were the proprietors, and of course I did a good deal of work on the stage. The Comique was the Andrews Hall, once used by Barnum, refitted and made into a theatre.

"As to the Lone Fisherman the idea of it came to me, as I might say, naturally. I had played the part of the fisherman in the pantomime of 'Nickodemus,' and knew something of the business required. So, in 1875, when E. E. Rice, of 'Evangeline' fame, came to me and spoke about a play he had with a bit of pantomime in it and asked if the thing could be worked into a burlesque, I thought it could. 'But what shall I do?' I asked Mr. Rice, and he replied he didn't know. Then I asked 'How shall I dress?' and again he said he didn't know.

"So I took pencil and paper and began jotting down a few ideas as to the part, and how it should be played, and that's how the Lone Fishrerman was evolved. I guess you are right, it was a creation, for it was literally made out of nothing.

"The success of 'Evangeline' was marvelous, and the Lone Fisherman made a hit. The first production of 'Evangeline' was at the Globe Theatre in 1875. I remember the original cast very well. Laura Joyce, Ella Morant, James S. Maffitt, Harry Beckett, Louis Mestayer, Harry Murdock, Dan McGuiness, E. S. Tarr and Ed. Collier, with Cartwright and Harry Dixey as the heifer's legs. I suppose you think that was a pretty good cast?

"Yes, I remember quite a lot of players, and I have photographs of a number of old-timers.

"I remember Francis Wilson when I was at the Howard. He made his first appearance in Boston with Mackin in a klock-about song and dance act. Wilson was a hard worker and a close student of plays and stage business, and I'm glad that he has struck the high-water mark in his profession."

Then Mr. Maffitt showed his album of old-timers, including Harry Bloodgood (Carl Mauran in private life, born in Providence of a family of the high set, but preferred the life of a minstrel), Cool Burgess, Billy and Lon J. Moris, Bob Hart, H. Budworth, Andy Leavitt, Andy McGee, John Hart, Tony Pastor, Harry Murdock and Dan McGinness.

Mr. Maffitt was more than a silent actor. He was on the "stock" in the old legitimate days, playing utility, walking gentleman, old man, heavy business, eccentric and low comedy, and was first low comedy man in the stock for years. From boyhood he was considered a useful hand to have around. He could play most anything and do it well. For the forlorn hope the stage manager always selected James S. When parts were refused somebody would say: "Where's Maffitt?"

Mr. Maffitt was always pleased because he was remembered as the Lone Fisherman. He contended that a one-part actor has the best show for success and money. Look at the elder Sothern's Dundreary, Jefferson's "Rip Van Winkle," Maggie Mitchell Fanchon, Lucille Western's "East Lynne," W. J. Florence's Bardwell Slote, in "The Mighty Dollar;" Oliver Doud Byron's "Across the Continent," Frank Mayo's "Davy Crockett," Frank Chanfrau's "Kit, the Arkansas Traveler," Louis Aldrich's "My Partner," James A. Herne's "Shore Acres," Robson and Crane's "Henrietta," Effie Ellsler's "Woman Against Woman," Edwin Adams' "Enoch Arden," John E. Owens' "Solon Shingle," John T. Raymond's Col. Mulberry Sellers, Edmund Collier's "Storm Beaten," McKee Rankin's "49" and "Danites," and others too numerous to mention.

There were many who entertained as pantomimists when spectacular productions were popular. Of course, Fox's "Humpty Dumpty" series is the best remembered.

W. D. Jones, as I remember his versatility, was ever at home in pantomime as Clown or Pantaloon. The Kiralfys used to crowd to the doors with pantomimes. The Hanlons, with "Superba," and the greatest of all trick pantomimes, "Fantasma." The popularity of the old-time pantomime was made doubly so by introducing the ballet with gorgeous effects and wonderful transformations and dazzling costumes worn by fascinating fancy dancers; as an illustration, the once well known "Fire-fly Ballet" as seen in the most popular of all spectacles, "The Black Crook."

In the early days, "The Naid Queen" attracted considerable attention. Musical comedies and burlesques have been substituted, but so far, have not achieved the smartness, gorgeousness and splendor of the ancient pantomime. Back in the '80s I witnessed a spectacular production called "Jalma," at the Boston Theatre, when two hundred amazons, under the command of Pauline Markham, marched down the broad stairway clad in silver armor, under the glare of the calcium, the sight of which was indeed dazzling to the extreme.

CLOWNS THAT ENTERTAINED IN THE ONE RING CIRCUS.

The modern circus differs from the one-ring affair of our childhood days. Three or more rings in use all at once with something different going on in each is apt to create the impression in one's mind that he is seeing only a fragment of the show.

The old-time circus was an entirely different thing. It drifted around the country unheralded, and began business in a quiet, unostentatious way wherever there seemed to be boys enough to make the stop fruitful. It always had a clown, who was the funniest man on earth, and the jokes he cracked were wildly relished, and the difficulties he was eternally meeting were food for village gossip for months after the canvas had disappeared in a cloud of dust along the country road.

The democratic character of the old time circus was also extremely delightful. The band and their red braided coats sat right among the audience and the perspiring attendants tied and untied ropes right among the feet of the folks in the front seats. What a dignified individual in the old time circus was the ring-master as he introduces "Mlle," the champion rider, as she appears with her proud-spirited horse, followed by the chief delight of the entire vast assemblage, the clown.

It was seldom if ever that a clown was called upon to give utterance or expression to speech except in way of answering a child's conundrum or else in attempting to spell some such word as "stovepipe" or "Constantinople." Later, however, to be a clown meant to be possessed of a proper knowledge of the English language in addition to being able to discourse upon matters, men and things appropriate to the times and the occasion. He was also a jester and a vocalist.

I wonder how many will recall Johnny Patterson, "The Rambler from Clare," and celebrated Irish clown. He was with the "Great London Circus" in 1880. His great song was: "I'll Meet Her In the Garden Where the Praties Grow." You might be able to recall with me a few more songs the clown used to render, such as "Never Take the Horseshoe from the Door," "A Flower from My Angel Mother's Grave," Ned Harrigan's "The Little Green Leaf In Our Bible," "Grandmother's Chair," "Grandfather's Clock."

"THE EMBLEMS OF IRELAND."

I wear two lovely emblems,
I wear them on my breast,
A harp entwined with shamrocks
Is the emblem I love best.
They're the symbols of old Erin,
The land that gave me birth,
The sacred soil of Ireland,
The dearest spot on earth.

"Never Take the Horse Shoe From the Door.' What clown was there that did not sing this popular warning song. There were others quite as popular, such as: "The Fellow That Looks Like Me," "Up in a Balloon," "Down In a Coal Mine," "Where's Rosanna Gone?" "Flying Trapeze," after which the clown would announce—"all of the popular songs of the day—the very newest out. Price, ten cents. Buy my newest song book." It was quite the thing for clowns, banjo artists, song and dance artists, and the female serio-comic singer to issue a personal song book.

The first introduction of the clown in the sawdust ring was humorous in the extreme. He would make his best bow to the audience, and exclaim: "Hello, Everybody," and tell a laughable story. Then the "candy-butchers" would pass among the seats, stooping on women's dresses and people's hands, shouting, "Song Books," and selling pink lemonade, barber's pole candy and peanuts, and a loud-voiced individual would step into the arena and exclaim:

"The show is but half finished. Immediately after the big show is over wait for the concert. See the champion clog-dancer of the world—Dick Sands. Tickets, ten cents. Keep your seats. Don't move."

Many who became famous in the professional world have taken part in the circus concert—Denman Thompson was one of many. The man who first brought a circus to America, if his name was known, would probably rank with Robinson Crusoe, Baron Munchausen, Christopher Columbus and Geo. Washington, in the estimation of the American small boy. But Dan Rice was the most eccentric circus manager-clown that ever owned canvas. Dan at one time was a rival, in a small way, of Spaulding's Floating Palace outfits. He leased a steamer, which he called the "One Hoss Show," and fitting it up as a circus boat, gave performances at the river towns wherever he found a place to tie up. His great card was to sing a jolly song that he wrote himself, in which the audience was requested to join in the chorus, and it never failed to please. Dan was always a great favorite wherever he went, and he met with tremendous success.

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Music by CLARENCE M. JONES
ONE WONDERFUL NIGHT
YOU TOLD ME YOU LOVED ME
GRAND OPERA HOUSE BLDG.
McKINLEY MUSIC CO.,
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IN MEMORIAM

DEATHS DURING 1914.

FROM JAN. 1 TO NOV. 30, INCLUSIVE.

A

Allen, Chas. G., mgr., N. Y. City, Jan. 5.
Atwell, Jno. B., vaudeville agent, —, March 1.
Adye, Oscar, actor, St. Louis, Mo., March —.
Allen, Joe, vaudeville, Stevinson, Cal., March 11.
Alexander, Arnold M., actor, Clarion, Pa., March 30.
Adams, Alice, burlesque, Brooklyn, N. Y., June 11.
Ashton, Harry, ex-actor, Amityville, L. I., N. Y., June 13.
Addison, Carlotta, actress, London, Eng., June 15.
Allen, Wm. F. (Cropsey), vaudeville, —, June 21.
Atwood, Sadie, actress, New London, N. H., Aug. 28.
Appleton, John G., mgr., Hamilton, Can., Sept. 30.
Allen, Paul, actor, N. Y. City, Oct. 31.
Anderson, Arthur B., ex-mgr., Washington, D. C., Nov. 6.

B

Bijou, Peter, vaudeville, London, Eng., Jan. 3.
Barry, Charles, vaudeville, Stamford, Conn., Jan. 22.
Bradley, Hugh J., actor, Paterson, N. J., Jan. 6.
Bromley, Theodore, mgr., N. Y. City, Feb. 4.
Bond, Frederick Drew, actor, Whitestone, L. I., N. Y., Feb. 9.
Barr, Geo. W., vaudeville, —, Feb. 6.
Brehm, Carl, mgr., Erie, Pa., Feb. 27.
Britting, Charles H. (playbill collector), N. Y. City, March 8.
Blakeslee, Joseph, billposter, New Haven, Conn., Feb. 12.
Boyd, Archie, actor, St. Louis, Mo., April 16.
Busch, Johnny, boy actor, N. Y. City, April 11.
Baldwin, Bruce L., ex-vaudeville, St. Joseph, Mo., April —.
Berol, Felix, entertainer, Brooklyn, N. Y., April 20.
Burnell, Percy H., singer, Toledo, O., April 23.
Brownelle, J. D. (Jack), actor, Pawtucket, R. I., May 18.
Bernett, John, mgr., North Sydney, Aus., April 26.
Beyer, Nellie C., burlesque, Crescent Beach, Mass., May —.
Beasley, Horace, carnival, Denison, Tex., June 7.
Beehler, Charles, mgr., Chicago, Ill., June 22.
Bilfinger, Gustav, usher, Oakland, Cal., June 28.
Bernard, Elsie, actress, London, Eng., June 11.
Baxter, Billy, banjoist, Chicago, Ill., July 12.
Bray, Timothy M., vaudeville, N. Y. City, July 15.
Ben Ali, Sie Hassan, mgr., Morocco, July 20.
Bell, Louis H., singer, Boston, Mass., June 30.
Brewster, Edwin, actor, N. Y. City, Aug. —.
Boggs, John W., attache, N. Y. City, Aug. 8.
Bruno, Gus, actor, West New Brighton, S. I., N. Y., Aug. 8.
Burke, Frank J., actor, San Antonio, Tex., Aug. —.
Beldon, Chas. F., mgr., Newark, N. J., Aug. 19.
Brown, Robt. T., mgr., Boston, Mass., Aug. 14.
Barbour, Edwin W., M. P. actor, Philadelphia Pa., Sept. 14.
Bernard, Bertha, vaudeville, Camden, N. J., Oct. 9.
Berry, Horatio N., bell ringer, Great Valley, N. Y., Oct. 13.
Barlow, Billy, clown, Argenta, Little Rock, Ark., Oct. 8.
Barrett, James C., bandleader, Toledo, O., Oct. 21.
Blondell, Pearl, vaudeville, Ft. Meade, Fla., Oct. 29.
Batchellor, Pauline, actress, Zurich, Switzerland, Sept. 16.
Butler, Edward S., attache, Cincinnati, O., Nov. 1.
Banks, Gus, vaudeville, Providence, R. I., Nov. 8.
Barberis, Giovanni, chorus, N. Y. City, Nov. 8.
Backus, E. Y., actor, Westport, Conn., Nov. 12.
Brooks, Sam, vaudeville, N. Y. City, Nov. 27.

C

Crane, Mme. Ogden, vocal teacher, N. Y. City, Jan. 4.
Chapman, Geo. A., singer, N. Y. City, Jan. 23.
Carleton, Frank, actor, San Antonio, Tex., Jan. 28.
Cameron, Dede, actress, San Antonio, Tex., Feb. 18.
Cohan, Timothy, ex-comedian, N. Y. City, March 9.
Canton, Al., juggler, Burlington, Vt., March 18.
Conlan, Wm. J., vaudeville, Chicago, Ill., March —.
Cheire, Adelaide, ex-actress, N. Y. City, April 3.
Callahan, Grace, burlesque, Detroit, Mich., April 24.
Curtiss, Fred, circus, Sullivan, Ind., May 6.
Corson, Maude, vaudeville, Rochester, N. Y., May 7.
Campbell, Frank, vaudeville, N. Y. City, May 7.
Colle, Fred., mgr., Turners Falls, Mass., May —.
Cornalia, John, acrobat, Warren, Pa., May 24.
Cushman, Flo, vaudeville, Boston, Mass., May 20.
Collins, Geo. J., minstrel singer, Knoxville, Tenn., June —.
Collins, James N., mgr., Zanesville, O., June 16.
Clair, Stella, singer, Portland, Ore., June 3.
Clark, Mike, actor, —, Tex., June 11.
Carter, Owen, M. P. actor, Canon City, Colo., July 1.
Cole, Wm., vaudeville, Newton, N. J., July 11.
Clinton, Dave, actor, Adelaide, Australia, July 14.
Carter, Mrs. Mamie, carnival, New Philadelphia, Pa., July 21.
Campbell, Harry, actor, N. Y. City, July 26.
Crossett, Henry B., mgr., N. Y. C., July 26.
Corker, Sam Jr., agent, —, Aug. 17.
Cameron, L. F., vaudeville, —, Aug. 30.
Combs, Sam W., mgr., Belmar, N. J., Sept. 3.
Copeland, W. E., mgr., Wichita, Kan., Aug. 30.
Cleveland, Charles E., agent, Chicago, Ill., Sept. 17.
Considine, James, N. Y. City, Sept. 12.
Charles, Mrs. Fred'k G., vaudeville, N. Y. City, Sept. 19.
Callahan, James, vaudeville, N. Y. City, Oct. 26.
Carr, Charles, ex-actor, Montoursville, Pa., Oct. 13.

D

Drew, Gladys Rankin, actress and playwright, N. Y. City, Jan. 9.
Dudley, Frank, mgr., Hammond, Ind., Jan 6.
Dunstan, Ralph, vaudeville, Atlanta, Ga., Jan. 21.
Donaldson, Geo. W. ("Cannon Ball"), Detroit, Mich., Feb. 8.
Dryden, Kenneth, singer, Milan, Italy, Feb. —.
Dugan, Wm. Tiffany, agent, Baltimore, Md., Feb. 20.
Delaro, Dickie, actress, Milwaukee, Wis., March 7.
Drake, Mrs. Nellie, circus, Orange, N. J., March 17.
Duval, James, clown, Brooklyn, N. Y., May 1.
Dale Mazie, burlesque, Philadelphia, Pa., May 8.
Donaldson, S. O., musician, Springfield, Ill., May 21.
Diven, Frank Robert, vaudeville, Nutley, N. J., May 30.
Duffy, James F., vaudeville, N. Y. City, May 30.
Dietrich, Emerson D., Jr., mgr., Chicago, Ill., June 21.
Dressler, Wm., musician, N. Y. City, June 29.
Dunham, Geo. C., ex-minstrel, Sacramento, Cal., —.
Diver, Harry W., actor, Sydney, Australia, July 24.
Drouet, Robert, actor, N. Y. City, Aug. 17.
De Witt, Joseph, stage mgr., Alameda, Cal., Aug. 25.
De Tellum, Joe, vaudeville, Pasa Robles, Cal., Aug. 11.
Dodson, Wm. L., vaudeville, Los Angles, Cal., Aug. 18.
De Shon, Ruth, vaudeville, N. Y. City, Sept. 1.
De Beriot, Charles, musician, Paris, France, Sept. —.
Dunn, Thos. F., actor, Lynn, Mass., Oct. 27.
Driscole, Harry, actor, N. Y. City, Nov. 8.

E

Evelyn, Cora, vaudeville, Montclair, N. J., Jan. 27.
Eytinge, Pearl, actress, Atlantic City, N. J., March 6.
Emanuel, N. B., operatic dir., Chicago, Ill., June 2.
Ellis, Edw. C., actor-playwright, Syracuse, N. Y., June 29.
Esmond, Walter C., actor, Springfield, Mo., —.
Evesson, Isabelle, actress, Stamford, Conn., Aug. 9.
Emerson, Benj., actor, N. Y. City, Aug. —.
Edwards, Samuel G., equestrian, San Diego, Cal., Aug. —.
Emery, Herbert Q., ex-actor, Roxbury, Mass., Sept. —.
Englander, Ludwig, composer, Far Rockaway, L. I., N. Y., Sept. 13.
Elwood, Mae, vaudeville, Los Angeles, Cal., Sept. 10.
Evans, Griffith, actor, Bristol, Tenn., Nov. —.
Edwards, John J., vaudeville, Chicago, Ill., Nov. —.
Egan, Frank, drum major, Elmira, N. Y., Nov. —.

F

Fortesque, Geo. K., actor, N. Y. City, Jan. 13.
Flynn, John, actor, Philadelphia, Pa., Jan. 15.
Foster, Mrs. Gertrude, ex-actress, N. Y. City, Feb. 15.
Fletcher, Samuel, mgr., Rye, N. Y., Feb. —.
Filmore, Al., actor, Greenville, S. C., Feb. 24
Frisz, "Tony" (A. J.), black face comedian, Terre Haute, Ind., March 23.
Fisher, Virginia, ex-actress, Rochester, N. Y., March 19.
Frisble, Lottie R., roller skater, Louisville, Ky., April 23.
Frey, Paul, actor, San Francisco, Cal., April 24.
Fulford, Jesse, wire walker, Terre Haute, Ind., April 25.
Ford, Clinton G. (Clint), actor-mgr., N. Y. City, May 15.
Ferris, Walter, attache, Shawnee, Okla., June 1.
Fitzgerald, Geo. A., mgr., Omaha, Neb., June 12.
Fox, Joseph W., actor, Altoona, Pa., July 23.
Fehling, Louis F., mus. dir., Philadelphia, Pa., July 22.
Fox, Fred. D., musician, Chicago, Ill., July 29.
Fisher, Charles, M. P. actor, Yonkers, N. Y., Aug. 11.
Fischer, Emil, basso, Hamburg, Ger., Aug. 11.
Francisco, Albert N., actor, Sringfield, Mass., Oct. 18.
Ferari, Francis, showman, N. Y. City, Nov. 11.
Frazier, Wm. E., actor, N. Y. City, Nov. 8.
Faure, Jean B., baritone, Paris, Fr., Nov. 10.

G

Grant, Cliff W., mgr., N. Y. City, Jan. 7.
Gerson, Mrs. Alice Fisher, agent, Denver, Colo., Jan. 1.
Griffin, Chas. E., circus agent, Albia, Ia., Jan. 4.
Gray, Mrs. Barry, vaudeville, Philadelphia, Pa., Jan. 9.
"Grapho" (Fred Booty), cartoonist, Boston, Mass., Jan. 13.
Green, Richard, singer, London, Eng., —.
Griswold, Putnam, singer, N. Y. City, Feb. 26.
Germon, Effie, ex-actress, West Brighton, Staten Island, N. Y., March 5.
Grady, Mrs. Alfred A., singer, Boston, Mass., March 27.
Glover, Lawrence L., musician, N. Y. City, April 14.
Gottschalk, L. F., actor, Milwaukee, Wis., April 16.
Gillespie, Arthur, song writer, N. Y. City, May 11.
Gavin, Henry, vaudeville, Lynn, Mass., May —.
Gerson, Edmund, agt. and mgr., N. Y. City, May 21.
Gordon, Hamilton S., mus. pub., East Orange, N. J., June 19.
Guy, Albert, minstrel mgr., Springfield, Mass., June 21.
Grundy, Sydney, playwright, London, Eng., July 4.
Gardner, Mrs. Anna L., singer, N. Y. City, July 20.
Gardner, Edward, vaudeville, Detroit, Mich., July —.
Goelet, Gladys, actress, N. Y. City, July 31.
Galaise, Joseph, mgr., Schenectady, N. Y., Aug. 20.
Guille Albert L., tenor, Los Angeles, Cal., Aug. 20.
Grant, Sedor P., actor, Augusta, Ga., Sept. 4.
Glyn, Loretta, dancer, N. Y. City, Sept. 14.
Griffith, B. F., mgr., Bushnell, Ill., Sept. 18.
Gilfort, Robt. C., ex-acrobat, Orange, N. J., Oct. 27.
Gallon, Tom, playwright, London, Eng., Nov. —.
Grover, J. Holmes, ex-actor, Philadelphia, Pa., Nov. 5.
Gerken, Wm., attache, Brooklyn, N. Y., Nov. —.
Gerver, Prof. Emil, musician, Jamaica, L. I., N. Y., Nov. 20.

H

Hawtrey, Wm., actor, N. Y. City, Jan. 5.
Hastings, Cuyler, actor, N. Y. City, Jan. 10.
Henry, Chas. D., attache, Boston, Mass., Jan. 6.
Hudson, Alfred, actor, N. Y. City, Jan. 25.
Hardy, Harry, mgr., Memphis, Tenn., Jan. 26.
Hummel, Jno. F., circus, Hot Springs, Ark., Jan. 22.
Hollis, Percy, hoop roller, N. Y. City, Feb. 1.
Hauschild, Otto, musician, Philadelphia, Pa., Feb. 2.
Hammerstein, Abraham, mgr., N. Y. City, Feb. 5.
Howard, Hester, vaudeville, Dubuque, Ia., Feb. 26.
Henshaw, Thomas, actor, Annesley, Eng., March 3.
Hale, Geo. M., mgr., Broklyn, N. Y., March 9.
Haverly, Ida (daughter of J. H. Haverly), N. Y. City March 13.
Hirschfield, Robert, musician, Salzburg, Austria-Hungary, April 2.
Higgins, Minnie, actress, Boston, Mass., March 27.
Hackett, Ella, trapezist, N. Y. City, April 1.
Howe, Lizette, burlesque, Brooklyn, N. Y., April 16.
Hayden, Frank, costumer, N. Y. City, April 17.
Helmick, Fred. W., music dealer, N. Y. City, April 30.
Harriott, Fred'k C., ex-mgr., Whitestone, L. I., N. Y., May 29.
Hackney, Mabel, actress, drowned in the foundering of the *Empress of Ireland*, St. Lawrence River, May 29.
Hunter, Jno. A., ex-mgr., Newark, N. J., May 28.
Hammerstein, William, mgr., N. Y. City, June 10.
Hall, Wm. S., adv. agt., Denver, Colo. June 6
Howard, Mrs. Bronson, ex-actress, London, Eng., June 20.
Heath, George, actor, Bryn Athyn, Pa., June 9.
Hartz, Isabelle, singer, West Englewood, N. J., June 28.
Hansley, Prof. T. S., magician, Traverse City, Mich., July 3.
Hammerstein, Harry, mgr., New London, Conn., July 28.
Hooper, H. Brooks, agent, Oswego, N. Y., Aug. 5.
Haskins, James, scenic artist, Brazil, Ind., Aug. 16.
Hosler, Arthur De Witte, vaudeville, Oneonta, N. Y., Aug. 28.
Hall, Lille, vaudeville, Sacramento, Cal., Sept. —.
Hoyt, Francis, vaudeville, Lime Rock, R. I., Sept. 12.
Howard, Chas. L. ("Doc."), mgr. and agent, Bogota, N. J., Oct. 12.
Hart, Harry, ventriloquist, Denver, Colo., Nov. —.
Ham, Peter, amuse. promoter, Watervliet, N. Y., Nov. 25.
Howard, Billy, vaudeville, Chicago, Ill., Nov. 28.

I

Irving, Laurence, actor, drowned in the foundering of the *Empress of Ireland*, St. Lawrence River, May 29.

J

Jelleff, Charles Marshall, playwright, drowned at sea, Jan. 30.
Jansen, Marie, ex-comic opera singer, Milford, Mass., March 20.
Jacott, Howard, play reader, N. Y. City, May 14.
Jordan, Percival, business staff, N. Y. City, Sept. 2.
Januschowsky-Neuendorff, Mme. Georgine, actress, N. Y. City, Sept. 6.
Jarbeau, Vernona, actress, Nanuet, N. Y., Oct. 16.
Johnstone, Roy, vaudeville, Bluefield, W. Va., Nov. 2.

K

Kenyon, Leslie, actor, N. Y. City, Jan. 3.
Kraus, Maurice, treasurer, Red Bank, N. J., Feb. 1.
Keetch, Mrs. Edw., wire walker, San Antonio, Tex., Feb. 18.
Kiernan, Nora, vaudeville, Norwich, Conn., Feb. 24.
Kahn, Silar F., band leader, Memphis, Tenn., March 9.
Keith, B. F., mgr., Palm Beach, Fla., March
Knobloch, "Barney," attache, Coney Island, N. Y., May 4.
Kraus, Geo. J., mgr., N. Y. City, June 2.
Kirwin, Edw. Joseph, musician, Providence, R. I., May 31.
Kent, Mrs. Georgia Tyler, actress, Worcester, Mass., July 24.
Kennedy, Harry C., actor, Pawtucket, R. I., Aug. 22.
Kelly, George, vaudeville, Springfield, Ill., Sept. 24.
Keyser, Roy, props, Atlantic City, N. J., Oct. 18.
Kessel, Wm., M. P. mgr., N. Y. City, Oct. 30.
King, Prof. Sam'l A., aeronaut, Philadelphia, Pa., Nov. 3.
Kellip, "Old Bill," "faker," Pittsburgh, Pa., Nov. —.
Kerr, John L., mgr., Syracuse, N. Y., Nov. 14.
Keating, Virginia, actress, Key West, Fla., Nov. —.

L

Liebling, Emil, composer, Chicago, Ill., Jan. 20.
Lawrence, Lionel E., stage mgr., N. Y. City, Jan. 29.

(Continued on next page.)

SEASON'S GREETINGS
MERRY CHRISTMAS
THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION
MAJESTIC THEATRE BUILDING
CHICAGO, ILL.
HAPPY NEW YEAR

XMAS GREETINGS
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HOW UNCLE SAM PROVIDES AMUSEMENT FOR THE JACKIES.

At the naval stations where there are no amusement halls it is the practice to hold minstrel shows, athletic exhibitions, smokers, etc., in the large mess halls. The training station, Norfolk, has a large building, constructed of concrete, devoted to mess hall and galley, which was built by the enlisted men at the station. It is capable of seating over a thousand men.

In Newport each group barracks has a large, commodious mess hall.

At the training station, Great Lakes, Illinois, there is an attractive chapel, or small theatre, where minstrel shows and other attractions are produced.

The Y. M. C. A. have authority from Congress to maintain a branch within the station limits. The association recently dedicated an attractive building at the Philadelphia Navy Yard.

At the Washington Navy Yard the loft over a store house has been equipped for dancing, concerts, etc., and among the pleasant features of social life at the yard are the balls given by the reamen gunner class, invitations for which are much sought for. There are usually billiard and pool rooms at stations where recruits are assembled in considerable numbers.

Manly sports are encouraged in the navy, and the necessary facilities are afforded, both on board ship and at shore stations, for boxing, wrestling, baseball and football, as well as special events like tug-of-war, three-legged races, cap fights and similar amusements. Every navy station has a large room available for amusement purposes.

The United States Naval Academy, Annapolis, Md., has a well equipped theatre, called "Recreation Hall." In this room are the trophy flags recently restored by Mrs. Fowler at an expense of $23,000. These flags are arranged in an unusual manner, decorating the walls and ceilings. Among these flags is the only British Royal Standard ever captured. It was taken at York (now Toronto), Canada, in the War of 1812.

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By KEITHLEY and THOMPSON

SUE OF THE CUMBERLANDS

GRAND OPERA HOUSE BLDG. McKINLEY MUSIC CO. CHICAGO, ILL.

IN MEMORIAM.

(Continued from page 42.)

Laroche, Lena, pianist, Holyoke, Mass., Jan. 24.
Lewis, Oscar, vaudeville, Rockford, Ill., Jan. 29.
Lewis, Geo. L., actor, drowned at sea, Jan. 30.
Liebler, Paul H., mgr., Hollis, L. I., N. Y., Feb. 8.
La Court, Arthur, contortionist, Newark, N. J., Feb. 4.
Leon, Mrs. A., aerialist, Mansfield, O., Feb. 9.
Lawrence, Arthur R., ex-actor, Amityville, L. I., N. Y., March 4.
Leonzo, Vic., actor-mgr., N. Y. City, March 28.
Lane, Ada, vaudeville, N. Y. City, April 10.
Lewis, John E., mgr., Carbondale, Pa., April 27.
Loring, Luke J., actor, N. Y. City, May 4.
Lewis, John E., actor, New Berlin, N. Y., May 26.
Lawrence, William, vaudeville, Bridgeport, Conn., June 14.
Littlefield, Ella W., vaudeville, —, June 16.
La Fayette, Pierre, actor, Fitchburg, Mass., June 17.
Lindner, Herman, bus. staff, N. Y. City, June 18.
Lurch, Fred'k, actor, Kansas City, Mo., June 17.
Leavitt, Abe, mgr., Griffin's Corner, N. Y., July 5.
Lorenzo, Jacob, animal trainer, Mt. Clemens, Mich., July 8.
Lindsay, Allan, musician, Troy, N. Y., July 9.
Lemaitre, Francois E. J., playwright, Paris, Fr., Aug. 6.
Lewis, Benj., mgr., Denver, Colo., June 13.
Lipsher, George, playwright, New Orleans, La., Aug. 19.
Lorenz, Martin, actor, Chicago, Ill., Sept. 8.
Liddle, Fred'k J., composer, Pittsfield Mass., Oct. 2.
Loens, Herman, author, Rheims, Fr., Oct. —.
Long, Richard, Stage mgr., Pottsville, Pa., Nov. 7.

M

Minehan, Alfred J., treasurer, Philadelphia, Pa., Jan. 20.
Mogulesko, Sigmund, Yiddish actor, N. Y. City, Feb. 4.
Mullen, J. J., vaudeville, Chicago, Ill., Jan. 18.
Merrick, Tom, vaudeville, N. Y. City, Feb. 24.
Malcolm, John, actor, Boston, Mass., March —.
Mayer, Dr. B. J., press agent, Cincinnati, O., March 6.
Mack, Tom, comedian, Philadelphia, Pa., March 11.
Maguire, "Tom," ex-mgr., N. Y. City, March 21.
Mattei, Tite, musician, London, Eng., March 30.
McVeigh, John, stage hand, N. Y. City, April 7.
Martin, Scott, mgr., N. Y. City, April 17.
Mawson, Henry J., playwright, N. Y. City, April 20.
MacConnell, Harry T., vaudeville, Philadelphia, Pa., May 2.
Moore, Frank, actor, Sycamore, Ill., May 9.
Marlowe, Mabel, actress, Kansas City, Mo., May 27.
May, Beryl, actress, El Paso, Tex., June 2.
Miller, W. A., mgr., Philadelphia, Pa., June 2.
Mesow, Helen, blind singer, Oakland, Cal., June 17.
McHugh, Grace, M. P. actress, Canon City, Colo., July 1.
Maye, Lillian, actress, Chicago, Ill., June 29.
Murphy, Joseph, vaudeville, Philadelphia, Pa., July 7.
McAllister, Wm. J., ex-minstrel, Averill Park, Troy, N. Y., July 4.
McNally, James J., agent, Dorchester, Mass., July 18.
Mack, Eddie, burlesque, N. Y. City, July 26.
McWatters, Thos. J., critic, Middletown, N. J., Aug. 5.
Mordaunt, Marion, actress, Buffalo, N. Y., July 22.
Mackin, "Billie," vaudeville, Columbus, O., Sept. —.
McGrath, Charles, actor, Jamaica, L. I., N. Y., Sept. 16.
Manning, Louis, attache, N. Y. City, Sept. 19.
MacCormack, James F., agent, Omaha, Neb., Oct. 6.
Murray, Frank, mgr., N. Y. City, Oct. —.
McNeil, Neill, actor, Lancaster, O., Oct. 2.
Marnell, James, actor, Detroit, Mich., Oct. 13.
Melville-Snyder, Mrs. Julia, ex-actress, San Francisco, Cal., Oct. 25.

N

Nassar, Hadji, acrobat, Tangier, Morocco, Jan. 25.
Noble, Florence, ex-singer, Patchogue, L. I., N. Y., Feb. 9.
Noonan, Thomas, mgr., Portland, Ore., week of March 2.
Nairn, Joseph R., actor, Tyler, Tex., March 14.
Nelson, Flora, actress, Washington, D. C., March 15.
Necke, Mrs. Julia Minnie, ex-actress, Arlington, N. J., April 20.
Nosmith, Richard, actor, Harrisburg, Pa., April 29.
Nordica, Mme., Lillian, singer, Batavia, Java, May 10.
Neville, Mrs. Harriet, actress, N. Y. City, Sept. 15.
Nash, Philip F., vaudeville mgr., N. Y. City, Oct. 4.
Norton, Marshall P., park mgr., Bristol, Conn., Oct. 23.

O

Okin, Jacob, mgr., Newark, N. J., Feb. 14.
O'Dea, James, playwright, Rockville Centre, L. I., N. Y., April 12.
Olsen, Inis, acrobat, Chicago, Ill., June 23.
Osman, Billy D., actor, Flemington, Pa., Aug. 12.
Otte, Fred'k E., musician, Chicago, Ill., Oct. 8.

P

Peakes, Henry C., singer, Amityville, L. I., N. Y., Jan. 8.
Pelletier, Georgiana, actress, Holyoke, Mass., Jan. 12.
Paxton, George, actor, Fort Lee, N. J., Feb. 19.
Picaro, Rocco, vaudeville, Kings Park, L. I., N. Y., March 26.
Petri, Henry, musician, Dresden, April 9.
Parker, Harry, attache, N. Y. City, April 25.
Peel, Fred, adv. agt., N. Y. City, May 5.
Pasca, Mme. Alix Marie Adelaide de Sion, ex-actress, Paris, Fr., May 25.
Patterson, Flo., vaudeville, Calexico, Cal., June 11.
Preston, John Aiken, musician, Munich, Ger., July 22.
Plancon, Pol., opera singer, Paris, Fr., Aug. 12.
Powers, James H., vaudeville, Providence, R. I., Sept. 29.
Pheney, Dan, agent, Rochester, N. Y., Oct. 1.
Peterson, Guy L., agent Glasgow, Mo., Sept. 17.
Parsons, Belle, vaudeville, Buffalo, N. Y., Nov. 4.
Powell, Fred'k, actor, N. Y. City, Nov. 21.
Phillips, Walter A., composer, N. Y. City, Nov. 15.

Q

Quayle, Glory, ex-actress, Aldershot, Eng., June 1.

R

Russell, James, vaudeville, Elmhurst, L. I., N. Y., Jan. 31.
Redmond, Helen, singer, N. Y. City, Feb. 13.
Roselle, Adelaide, ex-actress, Flushing, L. I., N. Y., Feb. 26.
Rice, Charles P., playwright, New Haven, Conn., March 11.
Ramirez, Joseph, troubadour, N. Y. City, March 30.
Rankin, Arthur McKee, actor, playwright, mgr., San Francisco, Cal., April 17.
Russell, J. G. ("Brig. Young"), ex-circus, Lincoln, Neb., April 2.
Russell, "Billy," mus. dir., Boerne, Tex., April 12.
Roberts, Helen, ballet girl, N. Y. City, April 25.
Ramsay, Tom, vaudeville, Sandown, N. H., April 28.
Renaud, Maude, burlesque, —, May 11.
Ralston, Bowman, ex-singer, Seattle, Wash., May —.
Raymond, May, vaudeville, Hoboken, N. J., May 22.
Ricalton, Lomond, camera man, Nairobi, British East Africa, May 26.
Rykowski, Arthur, chorus, Washington, D. C., June 3.
Royce, Louise, singer, N. Y. City, Aug. 11.
Roig, Antonio, ex-mgr., West New Brighton, S. I., N. Y. City, Aug. 28.
Rainford, Clara, actress, N. Y. City, Aug. 9.
Robinson, George, agent, Dallas, Tex., Oct. 5.
Raleigh, Cecil, playwright, London, Eng., Nov. 10.
Ritter, Max, vaudeville, Boston, Mass., Nov. 29.

S

Schenck, Florence, singer, —, Jan. 3.
Sinnott, Lillian, actress, N. Y. City, Jan. 5.
Schann, Daniel, circus, Wooster, O., Jan. 2.
Sandgran, S. C., actor, San Francisco, Cal., Jan. 12.
Storch, Reginald, musician, Brooklyn, N. Y., Jan. 22.
Szvichine, Filip, actor, Cincinnati, O., Jan. 23.
Schwartz, Miriam, Yiddish actress, Flushing, L. I., N. Y., Feb. 13.
Sloane, Mayme, vaudeville, Columbus, O., Feb. 28.
Stone, Ben W., actor, Binghamton, N. Y., March 30.
Sullivan, "Jimmy," vaudeville, Sydney, Australia, Feb. 19.
Socola, Giunio, stage mgr., New Orleans, La., March 30.
Stuart, Lucia, show girl, N. Y. City, April 26.
Stetson, Louise, vaudeville, Philadelphia, Pa., May 2.
Smith, June, circus mgr., Rock Rapids, Ia., April 30.
Stanley, Charles, actor, N. Y. City, May 12.
Sullivan, Joseph F., property man, Boston, Mass., May 12.
Stanwood, Gertie, burlesque, Boston, Mass., May 10.
Spencer, Nell, performer, Boerne, Tex., May 6.
Shine, Thaddeus, actor, N. Y. City, May 30.
Smith, Thomas A., mgr., Hamilton, O., May 22.
Smith, Elroy B., M. P. mgr., Terre Haute, Ind., June 15.
Spear, Harry A., actor, Los Angeles, Cal., June 13.
Stewart, John G., mgr., Boston, Mass., July 6.
Spencer, Benj. F., mgr., near Holland, O., July 9.
Sullivan, Benj., mgr., North Adams, Mass., July 20.
Swift, Samuel, mus. critic, N. Y. City, July 21.
Savage, John, actor, Flushing, L. I., N. Y., Aug. 1.
Snyder, Rev. John, playwright, Nantucket, Mass., Aug. 12.
Simon, Mrs. Gertrude, ex-actress, Union Hill, N. J., Aug. —.
Seaton, Fred'k R., actor, Bogota, N. J., Aug. 13.
Smith, Walter G., agent, Pittsburgh, Pa., Aug. 18.
Sebastian, Mrs. Cecelia, equestrienne, Miami, Kan., Aug. 21.
Sidlosky, Anna, bus. staff, Boston, Mass., Oct. 4.
Simonds, Henry F., attache, N. Y. City, Oct. 5.
Sherwood, Blanche, actress, N. Y. City, Sept. 1.
Sutherland, J. M., mgr., Zephyrhills, Fla., Sept. 23.
Sawyer, Harry Clinton, agent, N. Y. City, Oct. 26.
Stewart, Ora, attache, Braddock, Pa., Oct. 20.
Spodina, Prof. Angelo, band leader, San Francisco, Cal., Nov. 10.
Smith, Glen, actor, mid-ocean, Nov. —.
Simpson, Alfred L., musician, N. Y. City, Nov. 26.

T

Torbett, Emery, mgr., Giddings, Tex., Feb. 19.
Tannehill, Nellie (Mrs. F. A.), ex-actress, N. Y. City, April 9.
Tuohy, Joseph, actor, Chicago, Ill., May 20.
Tindall, James L., ex-actor, Bedford City, Ind., May 23.
Trask, Frank, attache, N. Y. City, June 15.
Thomas, Brandon, actor-playwright, London, Eng., June 19.
Tucman, Bert, stage mgr., Far Rockaway, L. I., N. Y., June 21.
Tanner, Marcelle, fat girl, Springfield, Mass., June 30.
Thearle, Harry B., fireworks, Chicago, Ill., Sept. 30.
Towner, Grace L., vaudeville, Sayre, Pa., Oct. 4.
Tilyou, Geo. C., Steeplechase propr., Brooklyn, N. Y., Nov. 30.

V

Van Dyke, Imogene, actress, N. Y. City, Jan. 15.
Von Rezinsky, Prof. H. K., musician, Pittsburg, Kan., March —.
Von Heyse, Paul J. L., poet, Munich, Bavaria, April 2.
Vivian, Gussie, vaudeville, N. Y. City, May 9.
Von Schuch, Ernest, mus. dir., Dresden, Germany, May 10.
Vail, Burten, actor, Chicago, Ill., April 18.
Van Anda, A. W., musician, Allentown, Pa., Aug. —.
Vance, C. W., actor, Washington, D. C., Aug. 17.

W

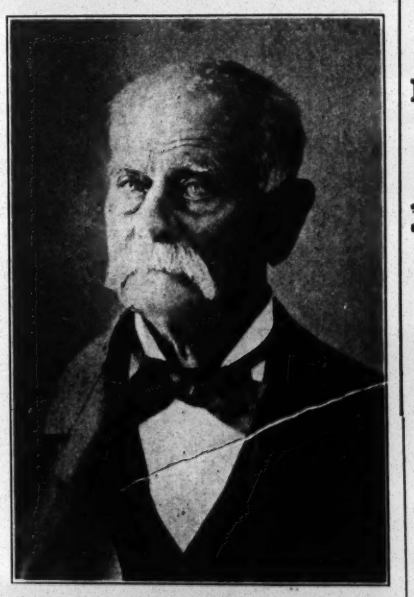
Walters, Geo. D., circus agent, Fair Haven, N. J., Jan. 5.
Wieber, Gustave, singer, Brooklyn, N. Y., Jan. —.
Wyckoff, Fred J., comedian, Lyons, N. Y., Feb. 8.
Williams, John, actor, San Francisco, Cal., Jan. 26.
Waldron, Samuel Wallace, bell ringer, Philmont, N. Y., March 1.
Wiglin, Henry, adv. agt., N. Y. City, March 25.
Watts, Andrew, canvasman, Newbern, N. C., March —.
Witt, Max, composer, Bronx, N. Y. City, April 5.
Warman, Cy, poet and song writer, Chicago, Ill., April 7.
Wise, "Solly," circus, Chicago, Ill., March 31.
Weldon, A. F., bandmaster, Chicago, Ill., May 2.
Warburg, Alfred O., stage dir., N. Y. City, May 9.
West, "Ned," minstrel, Westbrook, Conn., June 16.
Williams, Frank B., vaudeville, Palmyra, N. Y., June 21.
Walsh, John, vaudeville, New Britain, Conn., July 3.
Wesley, W. A., mgr., Grand Rapids, Mich., May 27.
Wilson, Harry, actor, Vineland, N. J., Aug. 2.
Wechsler, Benj., band leader, Brooklyn, N. Y., Aug. 16.
Wood, Willis, mgr., Kansas City, Mo., week of Aug. 31.
Weston, Edward, vaudeville, N. Y. City, Sept. 15.
Walker, Ada Overton (colored), vaudeville, N. Y. City, Oct. 11.
Weld, Arthur, mus. cond., West Point, N. Y., Oct. 11.
Wiltshire, Mabel, vaudeville, N. Y. City, Sept. 30.
Winter, Joseph, actor, Boonville, N. Y., Oct. 23.
Whelan, M. E. ("Mike"), mgr. and agent, Atlanta, Ga., Oct. 26.
Walton, Fred'k, ex-acrobat, Cincinnati, O., Nov. 13.
Walters, Bert, actor, Minneapolis, Minn., Nov. 19.

Y

Young, "Billy," mgr., Lexington, Ky., Jan. 28.
Young, Roy, trap drummer, New Castle, Pa., Oct. 23.

Z

Zepp, Frank, ex-circus, Walkerton, Ind., Oct. 10.



DAN EMMETT.
(Photo loaned by Al. G. Field.)
See page XXI.

THE NEW STAR.

BY WALTER ALLEN RICE.

"Ah, there she comes! Yes, rather tall;
As big as saucers are her eyes;
She's entering through this half-filled hall—
Just hear the people criticize!
'Tis eight; she will at once appear,
This is the 'program'—tragic, too!
'Sandalphon' for this audience here,—
Why we shall die before she's through.

"These stage-struck, gifted, country girls,
Who register 'from Boston town';
Whose art is all in flying curls,
Have but to bow and win renown.
Poor 'Marie Stuart!' could she know
How oft her tragic life is told,
Would rend her Wintry shroud of snow
And quell these stars in tones of old.

"Do hear selection Number One!
How coarse and masculine the tone!
Her 'cultured voice' is quite a pun!
Professor E. says 'that alone
Her wondrous talent must decide,'
(Not to her credit I'll allow),—
'Macleine' and all the rest have died—
She's ready for the bouquets now!

"She calls it 'mental food' you know;
She caters 'to philosophers';
They so detest a 'humorous show'—
'To scholars and the ministers,'—
Because they never dare to smile;
And hence 'twere wicked, gross and wrong,
With hearty laughter to beguile
An hour that's been so wretched long.

"She will not 'stoop to conquer'—no!
She will not read one humorous line,
Nor 'deign to reach by means so low,'—
In frigid glory she must shine.
A Janausheck, an Anderson,
Her towering ideals great and grand;
Hence name immortal must be won
Through daggers and a bloody hand!"

"A swooping success."—CHARLES DARNTON, Evening World

MR. WILLIAM

FAVERSHAM

IN

THE HAWK

Author, FRANCIS DE CROISSET
Translated by MARIE ZANE TAYLOR. With the
Celebrated French Actress

Mlle. Gabrielle Dorziat

MAXINE ELLIOTT THEATRE NOW

OFFICE
Aeolian Building, New York City

COMPLIMENTS OF THE SEASON

ROBERT CAMPBELL

THE ROUND UP

EUGENIE BLAIR
IN
A FOOL THERE WAS
SIBERIA
THE WHITE SLAVE

BERKELEY THEATRE
NEW YORK CITY

WILLARD BLACKMORE

—AS—

"Ambition and Work"
IN WILLIAM ELLIOTT'S PRODUCTION
"EXPERIENCE"
AT THE BOOTH THEATRE, NEW YORK

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Everything new, clean and quiet. Hot and cold water in every room. Convenient to all Theatres
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EWING'S AMERICAN ZOUAVES.
Lined up to Entertain, not for Battle.

L. CLAUDE MYERS' CARNIVAL BAND WITH ALLMANN BROS.

MILTON L. MORRIS,
Secretary No-Tsu-Oh Assn., Houston, Tex. Dis. Pass. Agent I. & G. N. Ry.

THE REASON WHY.

BY FLETCHER SMITH.

With shows of all kinds, big or small,
On lot, in theatre, or old town-hall,
When business gets bad, you ask the reason,
The answer comes, "You're out of season"
For: "The farmer is too busy."

You start the show out in the Spring
When the red-breasted robin is on the wing,
You look for business every day,
Can't see how it could be any other way,
But: "The farmers are all busy."

You hit New England 'long in May,
Too early you're sure for making hay;
In Maine for weeks you tour the Coast,
Of business there all agents boast
If: "The farmer's ain't too busy."

From Eastport across to Rumford Falls,
Big towns and sticks you hit them all,
Of empty seats you have no fear,
For you're there just the right time of the year,
But you find: "The farmers are all busy."

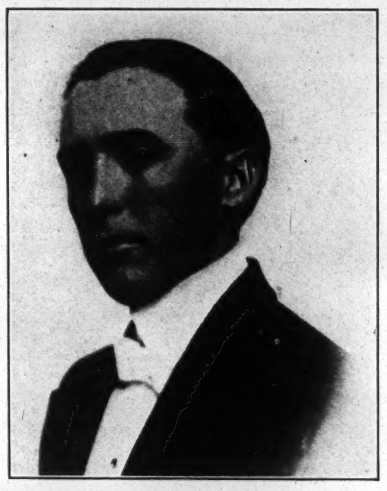
In June you hike out to the West,
Where business ought to be of the best,
But when you get there with rage you cry,
And write your agent for the reason why,
He says: "The farmers are all busy."

In the Dakotas at early Fall
You surely expect to make a haul,
But alas, alack, your heart feels sad,
Big jumps, no business, towns all bad,
The reason: "The farmers are too busy."

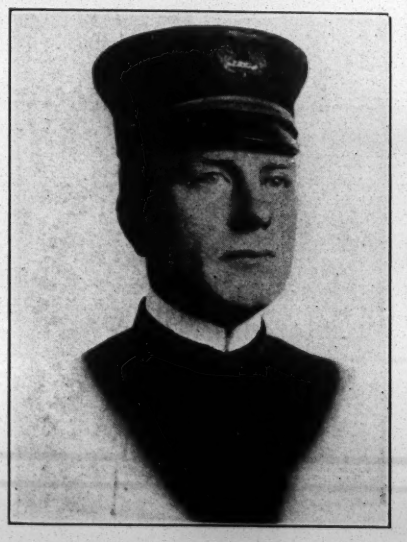
As a last resort to the land of cotton
You take your show, find business rotten.
Big crowds in town, small crowd to show,
After the parade, out home they go,
Because: "The farmers all are busy."

Show me some place in this wide world
Where this old gag to a showman isn't hurled
He stands for "poor boys," simps and much abuse,
But it makes him rave to hear this excuse,
"The farmers are all busy."

W. J. ALLMANN.



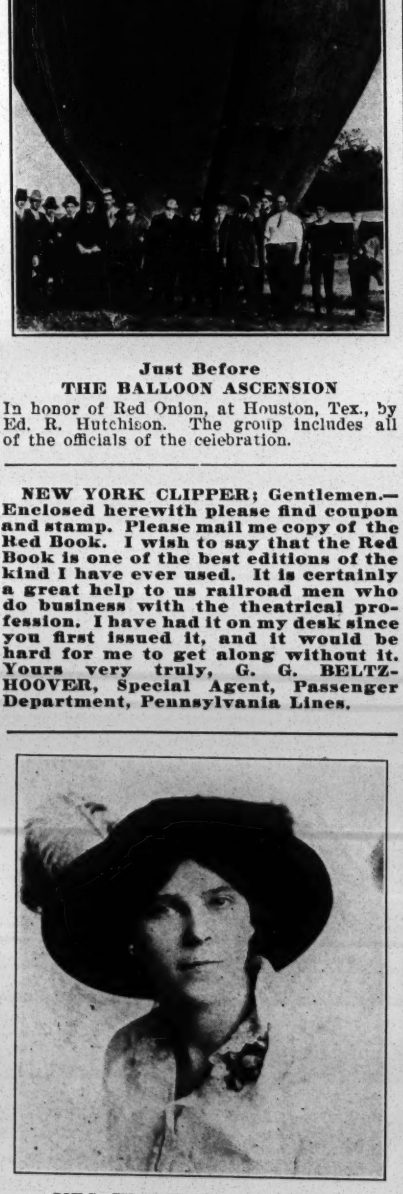
L. CLAUDE MYERS,
Bandmaster Allmann Bros.' Carnival Band.



A. U. ESLICK,
Bandmaster Con T. Kennedy Carnival Band.

"RUBE" DALROY,
Rube Clown in seasons past with many Wild Wests. Last season with Miller Brothers & Arlington's 101 Ranch Wild West.
Ask Red Onion!

MRS. FELECE BERNARDI.



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JNO. P. MARTIN

SAYS GREETINGS
WITH AND FOR ALLMANN BROS. BIG AMERICAN SHOWS

A MERRY CHRISTMAS AND HAPPY NEW YEAR

TO ALL THE "BUNCH"
R. C. ELGIN

MY XMAS GREETINGS TO ALL FRIENDS
IS HOPING THE COMING SEASON WILL BE SO PROSPEROUS THAT THIS SEASON'S MEMORIES WILL QUICKLY FADE AWAY IN THE SHADOWS OF THE PAST

TOMMY CANNON

LE GRAND HOTEL, K. C.

Budd's Smoke Shop

WILLIAM B. JARVIS, Proprietor
306 W. 12th St., Kansas City, Mo. Hotel Edward Bldg.
TO SHOW FOLKS--Come in and see me and meet your friends--WELCOME
WM. B. JARVIS, Agent Tom M. Allen Shows.

IF You Have a Good Position for a Talker, send on. COLBY C. CORNELL.
Permanent Address
813 Cherry St, Evansville, Ind.
MERRY CHRISTMAS.

DEAR CLIPPER; Wish to say that our ad. inserted in your publication for "Tom" people brought floods of applications, which goes to show that THE OLD RELIABLE is always on the job. Yours for success, JACK C. GOODWIN, Manager, the Washington Shows.

Just Before
THE BALLOON ASCENSION
In honor of Red Onion, at Houston, Tex., by Ed. R. Hutchison. The group includes all of the officials of the celebration.

NEW YORK CLIPPER; Gentlemen.—Enclosed herewith please find coupon and stamp. Please mail me copy of the Red Book. I wish to say that the Red Book is one of the best editions of the kind I have ever used. It is certainly a great help to us railroad men who do business with the theatrical profession. I have had it on my desk since you first issued it, and it would be hard for me to get along without it. Yours very truly, G. G. BELTZHOOVER, Special Agent, Passenger Department, Pennsylvania Lines.

The ad. brought us good results. Will send you another ad. for your next issue. Yours truly, COOPER AND DUNNING.

I certainly appreciate your promptness. The ad. has already been the means of me getting work. Once more thanking you, I am, yours professionally, BASIL BLAKE.

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We are headquarters in the West for all kinds of merchandise used by Streetmen, Corner Workers, Window Demonstrators, Sheet Workers, Peddlers, Paddle Wheel Men, etc.

WATCHES, CLOCKS, SPECTACLES, JEWELRY OF ALL KINDS
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SLEEPING AND COMBINATION CARS
of All Kinds. Also Flats
SOUTHERN IRON AND EQUIPMENT COMPANY
ATLANTA, GA. U. S. A.

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in endless variety in stock and made to order according to sketches.
COMPLETE SALOME SETS
HEADQUARTERS FOR
TIGHTS, OPERA HOSE and STOCKINGS, GOLD and SILVER TRIMMINGS, BROCADES, SILKS, SATINS, VELVETS, SPANGLES, WIGS, BEARDS.
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QUALITIES the best.
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SIEGMAN & WEIL
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Fine Magical Catalogue
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For Coughs BROWN'S Bronchial TROCHES
Relieve the cough of Bronchitis and Asthma. 25c, 50c and $1.00. Sample Free. JOHN I. BROWN & SON, Boston, Mass.

Would say that we have had more results from ads. in CLIPPER than any other theatrical paper. Wishing you continued success, we remain, yours prof., SMITH BROS.' MINSTRELS. C. A. Smith.

FOR SEASON 1915

FREAKS AND PIT SHOW ATTRACTIONS

FOR SEASON 1915

WANTED FOR **C. H. ARMSTRONG'S** RIVERVIEW PARK **SHOWS**

NOTHING TOO BIG As I have the exclusive Contract to furnish all Pit and Platform Shows at Riverview Park, Chicago, I can use High Class Freaks and Sensational and Novel Acts of Every Description. **NOTHING TOO EXPENSIVE**

18 weeks at the Park and long Road Season after the Park closes. State all in first letter, including salary. Send Photo.

Address C. H. ARMSTRONG, Riverview Park, CHICAGO, ILL.

THE BALLY-HOO.

PAST, PRESENT AND FUTURE.

BY OMAR SAMI.
(Sometimes Known as Adam Nutt.)

The first authentic description of the bally hoo dates from the Creation, when old Mrs. Eve established her famous "Rep," or snake exhibit under the old apple tree near the main entrance to the Garden of Eden. And may it be said to the credit of this illustrious lady that she established a record of attendance, according to population, that has never been eclipsed, for is it not recorded that Adam, after wandering alone upon the deserted Midway among the fig trees, finally succumbed to the lure of the bally-hoo and fell for the honeyed argument of the serpent, who at that time seems to have been doing most of the spieling for this extraordinary enterprise. As Mrs. Eve's records showed a one hundred per cent. attendance, we are compelled to deduce that her methods were correct.

Those were the happy days, no motordromes to snap and crackle, no organs to wheeze and snort, no brass bands to blare and blatt. Put that spieling serpent on a carnival front to-day and he would have quit after the first opening.

Were good old Mother Eve still running that snake pit, she'd scream for the canvasman to put up the sidewall and dig for the office wagon to complain. Her complaint, of course, would avail her nothing, for the lot manager would look at her sadly and say, "I can't do nothing with 'em lady, why don't you bring out your rep. on the front and fight 'em back. This is 1915, and evolution demands tumult and confusion." Ah, Mr. Lot Manager, thou art in grevious error, the intelligent argument of a good talker carries a far greater business possibility than discordant music and megaphonic lies, and bally-hoo fight is only another name for idocy.

A woeful year this one has been, my brothers, in the realm of the bally-ho. The spielers have spieled, but the sheckels came not. A few enterprises have prospered and brought forth financial fruit, but more have fallen by the wayside.

Humanity is ever prone to make excuse for its misfortunes. This year we all cry "war" as our nemesis. Last year it was the crops which proved our ruin. The year before, election caused our downfall.

Let us first cast the beam out of our own eye before we judge Dame Fortune. May not the fault of decreasing business in the carnival world rest partly with ourselves. In it, you and I and all of us, see things that should not be—lack of novelty, misrepresentation, dishonest dealing, drunkenness, obscenity, immorality, and even thievery. Let us, for once, call a spade, a spade, and look the truth square in the face. I know of many prosperous cities where a carnival is looked upon as almost a scourge, where a general agent is shunned as would be the twenty-four hour man of the devil himself; and who has made it so? I'll answer it. The management of the various organizations themselves, who have damaged the carnival business by harboring a lot of thieving degenerates, whose sole aim in life is to live without toil, and who, instead of dispensing amusement, as a carnival is supposed to do, make the business, which could be legitimate, hideous with their thievery and indecency. It is true, Mr. Reader, you know it is true.

The responsibility for this state of affairs rests solely with the management of the organizations who have shown a tendency to carry a few shows of reputation and merit, only to cloak the operation of crooked concessions and dishonest practices.

This year has been a bad one. The carnival business is in its decline. Why not give it an uplift with a dose or two of decency?

I recall one memorable instance when order, common sense and decency won a great business battle. It was in Dreamland Park, Coney Island. The park had dropped in the years it had been in operation from a great amusement enterprise into a political toy—an amusement joke. The barker barked, the crook crooked, and the public said: "Nay! Nay!"

After an absence of two or three years there came back as its manager, Samuel W. Gumpertz, a man who knows amusements as a pawnbroker knows a diamond. Two days before the opening of the park season he issued invitations to a complimentary dinner, which he was to give to all concessionaires and their employees. Everybody thought, "How classy of him." We all dolled up and went. Some dinner! Everybody said, "He's a prince."

After dinner the orators, or "bullsters," made the usual complimentary remarks, and when all had finished he said that he wanted to make a speech also. As we were defenceless and all unarmed we consented. After demonstrating that he was something of a bullster himself, he proceeded to tell us the park rules for the season—among them were these: No profanity, no short change, no unusual or unnecessary noises, no parades on the boardwalk, no roasting the public, no cigarettes on show fronts, no misrepresentation of shows, no bums, drunks or mashers, and *no megaphones* (oh, wise old Sam). As he concluded his honeyed oration he smiled sweetly through his glasses and assured everyone that any concessionaire or his employee infringing these rules would journey to Surf Avenue, that maelstrom of business opportunity, immediately preceding a tin can securely fastened to him. Some said "he's kiddin' us;" some said, "he's nutty;" some said, "we won't last a week;" a few said, "great."

That season Dreamland saw the greatest prosperity since its initial year. Sam Gumpertz had answered two important questions: Why is a megaphone? and why is *not* a crook?

The thermometer of tent show success is the ticket-box, but don't forget that the man

OMAR SAMI.

who controls this fluctuating instrument is the talker, and even he has fallen into disrepute, often—justly so.

Is not the average show talker another reason for decreasing business, and would not a trifle of sanity and business truth help a little on the show front?

How often we hear the talker say: "Gee, this is the toughest bunch of chumps I ever saw," which means being interpreted, "I cannot get the peoples' money away from them." Let us try and divine the reason for this shocking reluctance on the part of the shame'ess public to part with their money. The talker says in a spirit of vengeance, "They ain't got it." You are wrong, my silver-tongued friend. They have it. The chief fault is your own, inasmuch as you have picked the wrong man for the "chump." The chump is *on* the bally-hoo platform, not standing in front of it.

After having carefully banked your cigarette and assuring yourself that your bag of Bull Durham is safely stowed in your right hand hip pocket, you amble out in front of a crowd of people. You are plentifully bedecked with Woolworth diamonds, a last year's Stetson on your head, clothes full of grease spots, muddy shoes, dirty linen, and finger nails in mourning. You proceed to orate, for example, upon several frowsy and shabbily dressed females, who stand in supposedly graceful attitudes on the platform and who industriously chew gum and wink at a street car conductor in the crowd.

You tell the "chumps" that these beautiful maidens comprise a small part of the gigantic aggregation of footlight favorites who will disport themselves under the mammoth pavilion for the amusement of the public. You finally single out one of the damsels and state among other things, that she is Princess Boozekus, direct from the Orient, and that she is engaged at an enormous salary to present her terpsichorean triumph. The damsel sticks her gum on the banner behind her, ducks her head, smiles, and tries to look happy. (If the manager of the ten cent store offered her work at six a week she'd perspire through her pink tights running for it.)

Now the only one of the gigantic aggregation who is not on the platform is the canvasman. The mammoth pavilion is a second hand 20x40—60 top you bought from Walter Driver for $22. Princess Boozekus formerly may have worked in a laundry in that very town, and twenty per cent. of the "chumps" know her. In fact, you have hashed up a magnificent collection of lies. Little Princess Boozekus knows you are lying, you know you are lying, and the "chumps" know you are lying. Can you wonder that they are "tough?"

In the days of the bally-hoo millenium there will be no dirty shirts and collars, no chewing gum or cigarettes, no tough guys, shills or mashers, tailors will clean and press suits gratis, short change men and dips will be unknown.

Come, brothers of the bally-hoo, let's get together. Let's give them brains and decency instead of lungs and dirt, and in 1915 we'll get the money, war or no war.

WANTED MUSICIANS
SEASON 1915
FOR
CHAS. E. JAMESON'S ALL AMERICAN CONCERT BAND
LOW PITCH MUST BE A MUSICIAN
Address CHAS. E. JAMESON,
Care Gunter Hotel, San Antonio, Tex.

ALL KINDS OF SHOW PROPERTY BOUGHT, SOLD AND EXCHANGED
RIDING DEVICES AND CARS ESPECIALLY. Have Several Good Sleepers and Baggage Cars for Sale or Lease. Want a Good Organ.
H. T. FREED
Care of JAMES E. FREED, EAST PALASTINE, OHIO

MR. AND MRS. G. M. PADGETT
DINING CAR AND LARGE CONCESSIONS WITH LACHMANN & LEWIS
OPEN FOR SEASON 1915. PREFER LARGE CARNIVAL.
Address G. M. PADGETT, San Antonio, Texas.

CHAS. G. KILPATRICK
SENSATIONALIST, ONE-LEGGED SHORT STORY WRITER, TRAVELOGUE, BEST BALLY-HOO MAN IN AMERICA ON A TICKET BOX
This winter MOVING PICTURE OR VAUDEVILLE ACTOR,
Address RED MOON FAIR, 1915, DANVILLE, ILL.

J. H. JOHNSON'S
NOMIA MUSICAL COMEDY
Has stood supreme at the top of its class in the Carnival field for the past five seasons. It has been the talk of the entire country. The one Show they have all tried to copy and imitate, but never successfully.
WANTED—For Season 1915, **Musical Comedy People in all lines.** Write fully,
J. H. JOHNSON, Proprietor and Manager Nomia Musical Comedy, Paola, Kan.

SNAKE and PIT SHOWS
WHY are they all coming my way?
Because I am an Old Trouper and one of the bunch.
My success has been great and the reason for it is the way I fill my orders. Startling new offers next Season.
Why Buy **Chinese Dragons** and **Black Iguanas** When I give them away FREE?
Best wishes to my many friends
MERRY CHRISTMAS and A HAPRY NEW YEAR
The real old stand by
W. A. SNAKE KING, Brownsville, Texas

NOTHING
J. C. McCAFFERY
SAME THING HERE
BARNEY PRATT

WISH ALL A MERRY CHRISTMAS, A HAPPY NEW YEAR AND A PROSPEROUS SEASON IN 1915.
E. C. TALBOTT
Address care NEW YORK CLIPPER, 505 Ashland Block, Chicago, Ill.

Have Always Been With You in the Past Expect to Still Be With You in 1915
MERRY CHRISTMAS HAPPY NEW YEAR
SAMUEL GLUSKIN
CONCESSIONAIRE
WITH THE
FAIR AMUSEMENT COMPANY
142 FIFTH AVENUE, NEW YORK
Write When You Are Not Busy I Will Reply When I Have Time

W. C. HUGGINS
Wishes All of His Friends in the Carnival World A Merry Christmas and A Happy New Year
Season 1914 with "THE WORLD AT HOME"
Permanent address NEW YORK CLIPPER.

COMPLIMENTS OF THE SEASON
CHARLEY LAWRENCE
OF THE
FAIR AMUSEMENT COMPANY
142 FIFTH AVENUE, NEW YORK
MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

CHRISTMAS GREETINGS

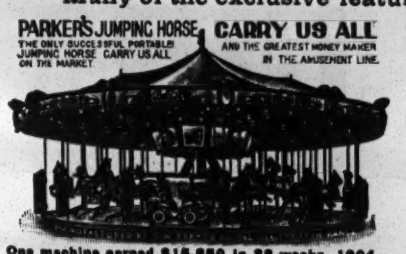
C. W. PARKER wishes all his friends and customers a MERRY CHRISTMAS AND A NEW YEAR FULL OF PROSPERITY. The past season has been a heart breaking one, but all indications point to the rapid return of prosperity. Factories are reopening, our trade is expanding by leaps and bounds, and it is commonly believed that the present European war will be terminated by April 1 at the latest. This means a ready market for our abundant crops and manufactured products and the inauguration of such a period of prosperity as we have not experienced for many years.

Notwithstanding the prevailing hard times, the owners of PARKER JUMPING HORSE CARRY-US-ALLS have more than made good—in fact, many have established record-breaking records of earnings. Orders are now being booked for the new model 1915 machines, and it is significant to note the number of old time operators who have ordered machines for early Spring delivery. There is a reason for this, and it is not difficult to discover. These experienced men were quick to see and appreciate the advantage of having the quick detachable devices with which the 1915 models will all be equipped; they know what it means to be able to set up in a hurry and take down and be on their way long before the other fellow. They know the value of perfect mechanical construction and appreciate the fact that "flash" is a big asset. But above all they know and insist upon having a machine that is built, not merely to sell, but built to stay built without constant repairs, and which does not require the constant attention of a skilled mechanic.

INFRINGERS BEWARE!!!

Many of the exclusive features of the PARKER CARRY-US-ALL are protected by U. S. Letters Patent, and infringers are hereby warned that they will be prosecuted to the full extent of the law. See Patents Nos. 673533-1059825-1059895-1087722 and 1102866, particular attention being directed to Patent 673533, which was applied for in February, 1912, and issued under date of Oct. 6, 1914. Attention is also called to the fact that the user of an infringed patented device is equally liable with the manufacturer of it.

THE PARKER JUMPING HORSE still retains its reputation of being the Greatest Money Maker in the Amusement line. Its Popularity will endure as long as children are born and men and women continue to be what they are—merely children of a larger growth. It has bought more farms and homes and paid off more mortgages than any other riding device in existence; and when it is possible to add any improvement to a riding device of this nature you will first find it on a Parker machine.



One machine earned $15,880 in 28 weeks, 1904
One machine earned $17,943 in 29 weeks, 1905
One machine earned $16,892 in 28 weeks, 1906
One machine earned $16,017 in 27 weeks, 1907
One machine earned $12,862 in 27 weeks, 1908
One machine earned $16,842 in 26 weeks, 1909
One machine earned $18,521 in 28 weeks, 1910
One machine earned $20,138 in 52 weeks, 1911
"Above figures will be verified to customers."
C. W. PARKER, Leavenworth, Kas.

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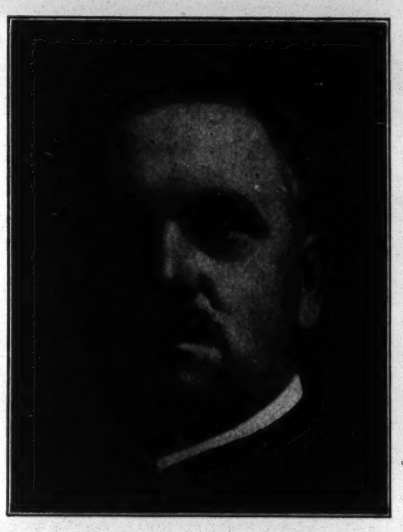
WORLD'S LARGEST MANUFACTURER OF

AMUSEMENT DEVICES

LEAVENWORTH, KANSAS, U. S. A.



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"THE GIBRALTAR OF AMERICAN CONCERT BANDS"

Ewing's Zouave Band

A. F. of M.

STRICTLY A CONCERT BAND

Twenty-Five High Class, Talented Experienced Artists

Our Years of Experience in Concert Work Has Taught Us to Play the Kind of Music Demanded by American Audiences in a Truly American Style

AN UNPARALLELED PROGRAM

THE AMERICAN ZOUAVES of Sixteen Young Men in Skillfully Executed, Original and Difficult Drill Manoeuvres. An Act That is Included With the Band Without Additional Expense.

FOR TEN CONSECUTIVE YEARS, TEN MONTHS IN THE YEAR, EWING'S ZOUAVE BAND HAS WORKED WITHOUT A LAY OFF
This is Our Record. Have Never Had a Cancellation. Have Never Failed to Appear.

MANAGERS AND SECRETARIES And All Who Want a Superior Musical Organization DOES THIS APPEAL TO YOU?

PERMANENT ADDRESS, - - - - - W. M. EWING, Champaign, Ill.

MERRY CHRISTMAS, HAPPY NEW YEAR

H. B. (Doc.) DANVILLE

GENERAL AGENT

"That Texas Show"

THE SOUTHERN AMUSEMENT CO.

DON C. STEVENSON, Manager

Permanent Address:
P. O. BOX 1390, GALVESTON, TEXAS.

LEON W. WASHBURN'S MIGHTY MIDWAY SHOWS

WANTED FOR SEASON OF 1915

Shows and Concessions of All Kinds. Also Good Promoter or General Agent. Must have carnival show experience. Show will winter in Norfolk, Va.

All communications addressed to LEON WASHBURN, Chester, Pa.

P. S.—Want to purchase 60 foot Stock and Flat Cars.

THE CARNIVAL OUTLOOK FOR 1915.

BY COL. CHAS. W. PARKER.

Some poet has truly said "Hope springs eternal in the human breast," and to this might well be added the statement that hope re-inforced by faith and a vivid imagination, will accomplish wonders.

Carnival people and show folks in general are of a peculiarly optimistic disposition. Perhaps is is well that this is so. Otherwise there would be few amusement enterprises of magnitude launched; the Southern mocking bird would whistle his alluring siren song in vain; the mournful cry of the whippoor-will would not be accompanied by the lamentations of the disappointed carnival manager who started out "for a long Winter season South," and Southern graveyards would contain fewer remains of defunct carnival (?) companies.

What it is that so works upon the imagination of the average showman is more than I can say. Certainly it is that without the gift of a vivid imagination he is not likely to succeed. Disappointments do not discourage, nor failure retard his movements. If business was poor last season it will be better next year, and so on to the end. In too many cases his sole reward for a season's hard work consists of the pleasure he derived from the anticipation of profits never realized.

For the past year the times have been out of joint, not only with the amusement business but with many other lines of endeavor. Some attribute the present depression to the war in Europe; others to tariff changes and legislation affecting capital, and still others to the large shipments of American gold to Europe. But we have no war, nor is there any prospect that we are likely to become involved in the present troubles of foreign nations.

We should be prosperous, as the value of this year's grain crops is nearly $500,000,000 (five hundred million dollars) greater than last year. Our arms and ammunition factories are working overtime with greatly increased forces, and there is an unlimited demand for everything we can produce which can be utilized by the warring nations. These nations bought supplies from the good old U. S. A. in September and October, to the amount of more than two hundred and fifty million dollars. The trade of the world is at our feet if we have sense enough to grasp our opportunities.

We are on the up grade right now, and are going up so rapidly that we do not realize it. How do I now this? Because of the fact that last August we were a debtor nation to the people of Europe, to the amount of twenty million dollars, and the official reports show that the September balance in our favor was sixteen million dollars, and October increased this balance to more than sixty million dollars. The present month will no doubt show a proportionate or greater increase. Yet in spite of all this, many of our industries are at a stand still and thousands of capable men are walking the streets of our cities seeking employment in vain.

But these conditions are being rapidly improved, factories are resuming operation, and working forces being increased rapidly. We were more scared than hurt, although the large exports of American gold did hurt for awhile, and made money tight. But that same gold is coming back, accompanied by a perfect deluge of foreign coin. The close of the war will inaugurate the greatest period of prosperity this country has known for decades, and students of the situation predict that April 1, of the coming year will witness the close of hostilities.

There is little doubt but that politics, changing tariff laws and the popular pastime of waging war upon capital in every form by political demagogues had much to do with the present situation. As far back as March 30 of the present year, I received a letter from the general frieght agent of one of the largest railway systems in the country, complaining of the conditions then existing. This was long before the war was even thought of by the American people, and even at that early date I had an instinctive feeling, or "hunch," that something was going to happen. I had no definite idea of what it was, but backed the hunch to the extent of deciding that I would be better off could I do one-half the business of an ordinary year on safe lines than to take any great chances on the present season. This hunch was persistent and ever present, and frequently caused one cold damp chill after another to creep up and down my spinal column.

But the hunch is now working in the opposite direction, and the chills have disappeared. I can see nothing ahead but prosperity and plenty. We have struck bottom and can go down no further. We can move in one direction only, and that is upward. Good times are coming and will be with us before we know it. The carnival business will prosper, as will manufacturing and all other legitimate business. In the meantime swat the calamity howler, and kick the pessimist wherever you meet him.

SEASON 1900-1915

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Gentry Bros.' Famous Shows

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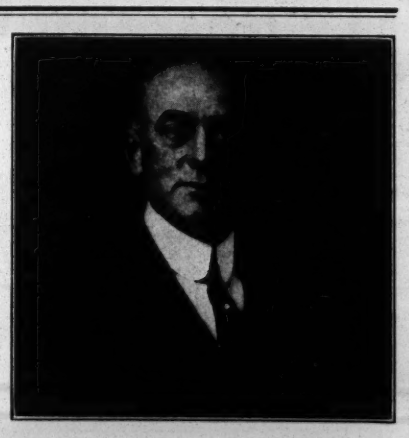

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NED STOUGHTON,
General Manager C. A. Wortham Shows.

THEY ALL STOP, LOOK AND LISTEN
WHEN THEY HEAR

DOC. LOOMIS

THE LITTLE MAN WITH THE IRON VOICE TELL IT TO THEM ON THE FRONT OF THE BIG SHOW

Doc. has led them all this Season with the World at Home Shows and closed the Season a Big Winner for C. H. Armstrong's Show. Doc. is known from Coast to Coast as the expert Electrician and Talker that can't be beat. Doc. has a number of offers for next Season, but the report is he will have his own Show next Season, as the old saying is, "I have made $$$ for others, why not make it for myself."

REGARDS TO ALL Address NEW YORK CLIPPER

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CHRISTMAS GREETINGS TO ALL FRIENDS

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL FRIENDS

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GREETING

TO ALL READERS OF THE

"OLD RELIABLE"

W. M. MOSELEY

EARL D. STROUT'S CONCERT BAND,
With the Tom W. Allen Shows the past season.

THE CIRCUS OF YESTERDAY, THE CIRCUS OF TO-DAY AND THE POSSIBLE CIRCUS OF TO-MORROW

BY CHARLES ANDRESS.

It is a common remark among the people attending the circus of to-day, and one that is very obnoxious (referring, of course, to the older people), that they are all alike; if you see one you see them all. The first circus I ever saw was the best one, and the old one-ring circus was the best after all, etc.

I have ofttimes tried to fathom this out, for really they are the most absurd sayings, so entirely out of place and absolutely unjustified, and can be compared only to some of the antiquated sayings that have been handed down from one generation to another, from time immemorial on to the present, like the following: "No one ever made bread and pies like mother," and while this has been said for centuries, it is more pardonable on account of the maternal love within born that does no one any harm, but just the same is absurd.

It is these and other unwarranted expressions that have prompted me to write this story of the past, present, and possible circus of the future, following its evolution (principally from an American point of view) on to the present with a hint at the future. The reason I refer to an American point of view is that it will fully cover the subject involved and it would be useless to delve into ancient history of the circus, which dates back to 776 B. C., and was participated in by the Greeks, in their Olympic, Pythian and Isthmian games. So, to carry out the essence of the question we will adhere to the early beginning of the American circus, in its most crude and primitive way up to the present and the possible beyond.

This, of course, will take us back to the times before there were any railroads, before there was any telegraph, before there were any telephones, before there were any electric or gasoline lighting, before there were any macadam roads, automobiles, etc. Of course it would not be necessary to go this far back to cover the remarks referred to in this article, as this will take in the circus of about one hundred years ago which no one at the present can recall to memory.

The American circus (which, by the way, leads the world in this class of amusements) in its primitive days labored under many disadvantages and encountered many hardships. The country was sparsely settled; there were no country roads such as we are now gliding over with autos, and many of the roads were wended through heavy wild woods, and when it rained it was next to impossibility to travel them. The circuses (what few there were) in those days all consisted of one ring, no menagerie, and what little attempt that was made at a parade was made as the circus was coming into the towns or bergs on the day of the show

The entire company would halt just outside of the town and make ready for parade by changing their street clothes for their "circus togs" and parade suits, band uniforms, etc., and the clown (note I say "clown") would be-smear his face with clown paint and slip on a calico clown dress over his regular wearing apparel. This done he was ready for his clown cart, or mounted on a donkey, and with the ladies and men performers, who were dressed for the occasion, the entry into town was started. All the wagons, including the baggage wagons, pole wagons, vans and canvas wagons, were included. When the parade reached the show grounds the performers would dismount and go to hotels and boarding houses for breakfast, while the working men would unhitch the horses and put them in livery stables and private barns, or tie them to the wagons, and then they, too, would go to the boarding houses, etc., for their meals.

In those days there were no cook tents and no horse stables. After breakfast the tent would be erected (a small one pole affair) and a general layout preparatory for an afternoon show, a few eight tier seats (no reserved seats), a small ring and one aerial rigging, generally single trapeze, and, at about one o'clock the door would open. There were no marquees, or main entrance like now, but where the side-wall lapped one end was pulled out and made fast to a stake while the other lap was pulled in and also made fast to another stake, making a sort of a V-shaped entrance where but one at a time could pass beneath the tent.

There were no night shows, as there had been no way found to light the tent; so, after the afternoon show was over the preparation for moving would begin.

The very early circus generally consisted of only one tent, in which all of the performance was given. There being no side show, or dressing tent, the performers would either dress behind a small curtain in the tent or in the sleeping van, just outside.

About 1820 the sideshow was annexed, together with small dressing rooms; while in the sideshow were seats the same as in the main show. The concert was given in the side show after the main show was over, and while the concert was being conducted the main tent was being torn down ready for moving on to the next stand.

All the performers (they were not known as artists in those days) were assigned to hotels and boarding houses, and the working people slept in the barns with the horses or on the show grounds. Sometimes, if the distance to move was not too great, the entire outfit would wait until daylight before starting, thus giving the horses and people a chance to sleep and rest, which was considered a great treat. But generally the baggage wagons, pole wagons and paraphernalia were started off as soon as possible after the show, and the people in hotels were called later, sometimes about three A. M.

The early wagon show performance generally consisted of a program about as follows: Grand Entry, which consisted of eight mounted people on horseback in a sort of drill, making figures and winding up with a circle around the ring. After this there generally followed a clown song, in which most of the people with the show, including workingmen and all who could sing, would join in the chorus. Then some wire act or aerial trapeze or contortionist, and when the riding act came it was announced something after this fashion: "Ladies and gentlemen: We take pride and pleasure in next introducing Mr. or Miss So and So, who will accomplish the wonderful feat of riding three times around the ring standing erect upon a horse's back!"

All riding in those days was done upon a pad as wide as a small barn-door; such a thing as riding on a bareback horse had not been dreamed of. There were also strong men handling cannon balls, pulling against a team of horses, tumbling by the company, and leaping over objects, brother acts, etc., which made up the performance.

Of course there were some features of the old fashioned show that have been eliminated by the modern show of to-day. For instance the clown's song and his funny jokes with the ringmaster. And when the two-ring and three-ring shows came into the field of amusements the old fashioned show that still stuck to the one ring, would make the plea that we have but one pair of eyes to see, and ears to hear, and that we can only hear, comprehend and see one thing at a time, and that is the reason we adhere to the one ring, etc.

The leaping over objects was always considered one of the best acts, even with the big shows, and was about the last of the one-ring features to be abandoned, and even such shows as Barnum & Bailey, Ringling Bros., Sells Bros., Wallace, Forepaugh, etc., stuck to tumbling and leaps until a few years ago, when it died out on account of the fact that the artists who went in leaps were constantly being hurt, so that they were not able to appear in their regular acts, and thus injure the main performance. This was why they all cut out leaping, and thus one of the best acts ever introduced in the sawdust aerena is a thing of the past. Not even the little shows of to-day have leaps.

All circuses had gambling in those days. In fact, it was a part of the show and was considered legitimate, and was included in the licenses, whenever license was demanded. And up into the '40s, as well as I can judge from data at my command, the gambling was done in a more legitimate way and the "rubes" really had a chance to win, as most of the games were conducted on a strictly percentage basis. Of course, the percentage was about ten to one in favor of the joint, and such games as the old army game, known as "Chuck Luck," prevailed.

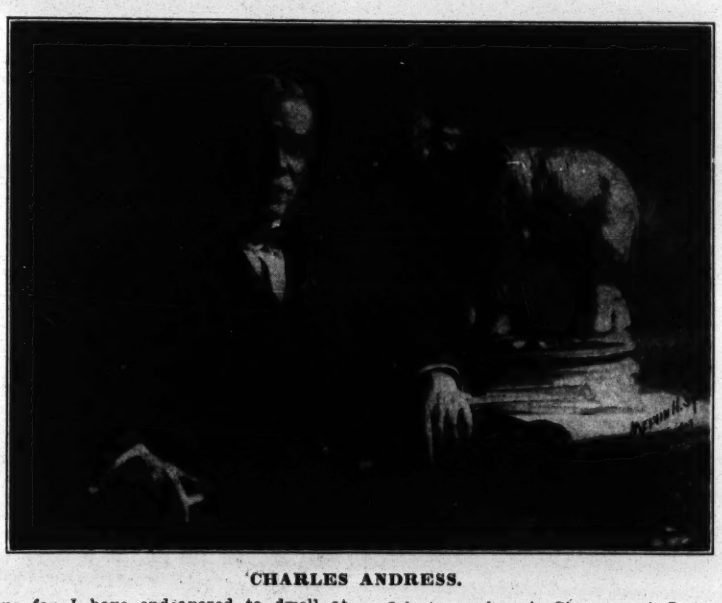
Among the first "sure-thing" games that cleaned the country was "Three Card Monte," and for a number of years this proved the most disastrous game that was ever sprung. The operators ofttimes made more money, twice over, than the circus itself, for this game could be operated not only with the show but between towns, in barrooms, and anywhere that a "hayseed" showed up. And it was only a short time after this that all the games were "sure things."

Among the other old "sure-thing" games which was a close competitor to "monte" was what was known as the "thimble game." It consisted of three old fashioned thimbles filled with putty inside, forming a sort of saucer shape, and a little rubber ball. The operator would work this from his knee, and would shift this little ball so dexterously from one thimble to the other that the "guys" would lose their money like "drunken sailors" trying to guess the thimble that the little "pig was under."

This game eventually merged into what is now known as the "shell game," which has succeeded "monte," and no doubt has taken more money than any other game known to the "fakirs' fraternity."

I have merely mentioned the gambling of the early days in conjunction with the other primitive workings that I may later on be able to draw a more comprehensive and unbiased comparison of the *circus of to-day*.

To give a full detail of the early American circus and follow it chronologically up to the present would require too much space, and besides it would not help to prove how ridiculous such comparisons are and what an injustice it is to the enterprising circus managers of to-day, who have done so much to bring the circus to the degree of perfection that it now is.



CHARLES ANDRESS.

Thus far I have endeavored to dwell at some length on the early day American circus, dating back for almost one hundred years, up to about the '40s, but now let us switch to the circuses of about fifty years ago and then gradually slide along up to the present.

Let us take for a criterion one of the oldest American circuses which is still a household word with the present generation—the "John Robinson Show."

This show was organized in 1824—ninety years ago. In 1840 old John Robinson took in a partner by the name of Gil. Eldred. They dissolved partnership in 1855, and in 1859 Robinson took in Wm. Lake as a partner. This partnership was dissolved in 1862. The Robinson Show passed through four generations of John Robinsons, and went into retirement from active circus operations in 1912. Some of the animals, including a fine troupe of elephants, are now in vaudeville, and many other shows are using some of the property, which may next season, or at any time, enter the field again.

I am herewith submitting a letter I received from P. A. Older, July 3, 1906, which gives you some idea of the John Robinson Show in 1850, and other interesting data, and you will note from it that the John Robinson Show was endeavoring to show at night, and what trouble they had about lights, and that they were out of candles.

Shortly after this period they began to light with kerosene lamps, and people were afraid to go on account of the danger, and, in fact, it was a long time before the kerosene lamps took the place of candles. I can remember myself the first lamp my mother had. She kept it in the house for nearly a year before she dared to use it.

The letter from Mr. Older is taken from the Illustrated Tours and Circus History, published by me while traveling with the Barnum & Bailey Greatest Show on Earth in 1906. Mr. Older has since died.

P. A. OLDER'S LETTER.

ANOKA, Miss., July 3, 1906.

MY DEAR MR. ANDRESS: I think I am the oldest showman living in the United States. If I live until the 22d of September I will be eighty years old. I landed in Janesville, Wis., in 1840, twenty-five miles from Delavan, where E. F. and J. Mable lived, and they had the only circus in the West at that time.

In '49 I bought a third interest in this circus, and traded a saw-mill in Janesville for it. $5,000 was the price for the one-third interest. About seventy horses and eight wagons, eighty-five foot round top, thirty-foot dressing top. We had twenty led horses on the road, splendid spotted and cream. Horses were cheap; you could buy the finest of them from fifty to seventy-five dollars a head. We used to get keep for man and horse for from fifty cents to one dollar a day, and single, half the price.

We never had to pay for ground to show on, our license would be from five to ten dollars a day, no billboards in those days, we had to put our bills under stoops, in barrooms and in barns, or any place where rain would not wash them down: we put up from twenty-five to seventy-five sheets in a town, and did not know anything about paste; all tacked up with tacks; we would get scraps of leather from harness shops in Chicago, and Winters the boys would cut them out with a punch like a gun wad, and others would stick the tacks in them, and the advertiser would take two or three bags of them, and they would last him half the season.

For lights we had to use star candles; for chandeliers, four strips of boards with holes in them and the boys had to sharpen the candles every day after the show was out and stick them in all ready to light at night; two such chandeliers around the pole, and when the wind blew, the grease would run down on the ring-master, Walter Waterman. The Barnum folks remember him; he died in Little Rock while with the Barnum Show; he came West with the Mable's, was very dressy and proud—nice man. In those days it was worth a man's life to run a show; we used to have a fight with the "rubes" two or three times a week, all they used to think of was to clean out the circus. Lots of towns we would make never had a show in two seasons and never saw a circus bill but our own.

Old John Robinson made only three stands in Indiana; Fred Bailey was his advertiser. This man covered up our dates. I sent a man on and postponed his show one week and posted our dates. Bailey and I had many laughs about it. He and myself were great friends. I have forgot to mention how things have changed. There is a man keeping a livery (stable in Long Branch by the name of Jake Showles, who was our property boy when I was a partner of E. F. & J. Mable in 1850; we used to pay him ten cents to take down all the large bills, five cents for the small ones, and save all the tacks with leathers on them. Our large bills were six or eight sheets; we had a box in front of our trunk wagon where we packed them away. The advertiser would come back to the company and get them and rub the date out and put them up again—we often used them in three or four towns until they were all worn out.

We had one rider, Harry Buckley, and he could not keel over on a big pad—the pad being as large as a barn door, it took two men to lift it on a horse. Walter Waterman rode a four-horse act. I think it was in 1850 we were in Alabama, I went to see Old John Robinson's Circus. It was Robinson & Eldridge at that time; they were out of star candles, and he had a lot of negros with pine torches standing around the ring. Old John rode a two-horse act, he could just stand on two pads and hold on to the reins, and it smoked so one could hardly see the horses. All were coughing and the negros yelled and Old John Robinson swore at every jump of the horses. They had the sides let down, but lots of the ladies could not stand the smoke and left, and never will I forget being at such a circus performance.

I am so nearly blind I can't write, and I hardly think you can read it, otherwise I could write quite a large book on early showing and some comic things.

I lost my show in Shrevesport, La., on account of yellow fever quarantine, which struck me there with forty cars after P. T. Barnum and I had dissolved in November. And March, 1875 or '76, I think, he shipped home to Bridgeport and I fitted up in November and lost everything in three months, and had to give away my show. Yours respectfully, P. A. OLDER.

The morale of the better shows of to-day has advanced and improved in proportion to all of the commercial interests. For instance, gambling has about disappeared—is almost a thing of the past—while the early road shows all carried gambling as a part of their business.

I believe the Ringling Bros., in their early wagon show days, were the first to abolish gambling, and refused to tolerate anything that sounded "fakey." But many times the temptation was very hard to resist, especially where the officials of the towns wanted it and the law protected it, and they were offered more for the gambling privileges than the receipts of the show would amount to.

But to show the better trend of the *circus of to-day*, none of the recognized big shows, Barnum & Bailey, Ringling Bros., Sells-Floto and Buffalo Bill himself, the Great Hagenbeck-Wallace Shows, and many others in fact practically all of them, are conducted as legitimately as any commercial business.

And now let us make a fair, unbiased comparison of the *circus of yesterday* and *the circus of to-day*.

If we could only make a dissolving view of the shows of yesterday, like we oft-times see in the movies, where the terrible past slowly fades away and the imposing present slowly and mysteriously comes to view, then we could carry, to a nicety, the comparisons and argument of this article. But suppose we do, just for argument, imagine just such a series of dissolving views.

Begin with the primitive American wagon show of one hundred years ago, with five or six "gilly" wagons, and possibly fifteen or twenty horses, with rope harness, and the small tent and let it dissolve into the fifteen wagon show, with, say fifty horses and three tents, with all the gambling and a lot of cheap performers, that now-a-days could not even get a "look in." Then let this fifty-horse show, with perhaps fifty to seventy-five people, dissolve into hundred horse show, which begins to take in the shows that show at night with candles, as stated in Mr. Older's letter, and a few years later on to the primitive railroad show. And last, the monster shows of to-day, which carry four big advertising cars ahead, with some two hundred people or more to chronicle the coming, and where it takes five to six hundred people to give and conduct the show that follows the advance. Where there is a city of tents erected every day that seat ten thousand people, instead of the little one ring show, with no animals, that seats a handful of people. Where you see a menagerie that alone represents a greater expenditure of money than all of the little one ring shows combined, and instead of the little parade that formed outside of town you see a trainload of sixty to eighty cars loaded down with costly cages and band chariots. While on the streets is exhibited a pageant two miles long, and instead of the little eight-horse entry you see a spectacular tournament, with five hundred people, horses and animals alone, representing a lavish outlay of money. A performance given by a corps of artists, bareback riders, etc., the salary of almost any one of which would more than cover the entire daily expense of at least four of any of the little shows of *yesterday*.

I know, my dear reader, if you read this, and stop to consider for a moment, you will never again make the silly remark that the old fashioned show was the best. Really it would be just as reasonable to say, "give me the old wooden plow." "After all, the ox team is the best." "After all, the telephone is no improvement over the methods of bygone days." "I would prefer the tallow dip, or the candles, or the kerosene lamp to the beautiful electric lighting, etc."

And now a word regarding the possible *Circus of To-morrow*.

It would seem that the up-to-date circus of to-day had reached the limit of perfection, both from an artistic, moral, and exhibitional standpoint. But still, fifty years ago, had any one told us of the wonders of the traveling circus of to-day we would not have believed it any more than we would have believed that we would see people flying like birds, or that we would talk hundreds of miles to our friends. And who knows but in fifty years from now we will look back and ridicule the show of to-day as much as we now look at the primitive show of long ago.

Who knows but in the future, instead of carrying four or five hundred head of horses to drag the show to the show lot, the monster cars on the railroad tracks will all be cages, and the shows will run their trains onto a monster circular track and the sides of the cars opened up displaying the animals and that in place of erecting tents, the enterprising showman will have immense amphitheatres encircling the cars where the only thing to do is to pull their trains in, open up the sides of the cars, put up their aerial riggings and give the performances. It is not impossible.

Then again there is no telling what may be accomplished in the way of aerial parades and advance advertising.

Then let us dream a little more and imagine that this monster *new circus* that is being given by running the train into the circular track, and all that we have just pictured, could be seen and heard in every theatre, and even at our private homes by merely dropping the coin in the slot and pressing the button and telling central to *give us the circus*, and immediately we see all the different acts like we see the movies of to-day and hear the music and all that is said and done.

Of course this sounds ridiculous to-day, so would it have sounded ridiculous yesterday, if someone were to have foretold what we are doing to-day.

Just imagine Parker's carry-us-all going through the air carrying five hundred people with an organ that can be heard for miles. Now, I guess I had better wake up, hadn't I?

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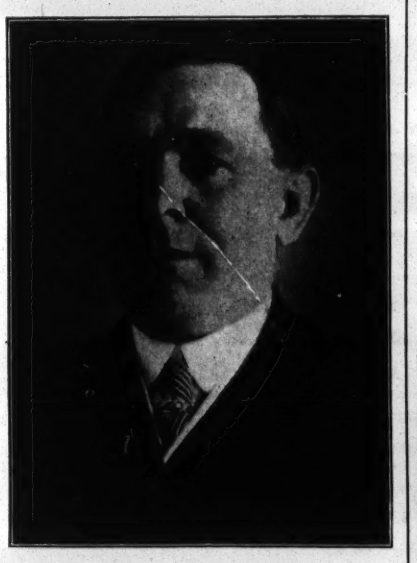

Frank Burt, director of concessions and admissions for the Panama-Pacific Exposition, is the man who has set a new pace for concession management, both from the business and the aesthetic standpoint, that is going to be hard for future expositions to live up to.

Burt says he couldn't help doing it, simply because a lifetime of business training in show ventures has taught him that commercial and banking ideas can and should be applied to everything on earth, and that even an exposition—not usually regarded as a money maker—can a good deal more than pay its expenses.

Burt has been a "show" man most of his life. He educated himself into a business life and out of it before he was twenty-two, when he began managing road shows. Now he has a Broadway booking office and has built sixteen amusement parks in every large city in this country—the last, Denver's celebrated two million dollar Lakeside Park. So managing the concessions that are already making the Zone bloom like a flower garden didn't seem such a big thing to Frank Burt as it might to most men.

Burt began applying business methods the minute he came to San Francisco from the completion of the Denver amusement park. For the first time in exposition history concessionaires are paying a land bonus which will net the exposition a half million, and help to pay the bills.

Another innovation is the one hundred per cent. policy which Burt's sure showman's instinct originated. It simply means that instead of the concessionaires paying the exposition, the exposition takes charge of the concessions and pays the concessionaire, a business innovation that will save the big fair the $1,700,000 Chicago lost on her Midway.

"But that's just good business," says Burt. Here are other advantages of the Zone over other concession belts. The Zone is going to be a clean amusement place. No mother can find fault with one concession.

"Second, the zone is going to be beautiful. It's going to have unity and live up to the great idea of the exposition as a whole. And with the beauty there is going to be absolute safety from fire; there's going to be sanitation and comfort.

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FROM 201 BOWERY, NEW YORK.
Week of June 22, 1870.
PROGRAM FOR THIS EVENING.

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The laughable Sketch, entitled
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Johnny Wild. Frank Kerns. Frank Girard.
THE GREAT CARLETON,
In his Irish Songs, etc.
CHAS. WALTER'S SONG and DANCE.
Serio Comic Song.....Miss Ada Wray
MISS KITTY O'NEIL'S EXCELSIOR JIG.
TONY PASTOR,
In Comic Songs.
The Latest Sensation,
GOLDEN SHOWERS,
Johnny Wild and Frank Kerns.
MISS ANNIE HINDLE, as the Swell of the Day,
In Character Songs, Changes, etc.
Johnny Wild's Specialty.
(1) ONE, (2) TWO, (3) THREE.
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Mr. Puffum, a manager.....Frank Girard
Thomas, a call boy.....Frank Kerns
Mr. Brignoli, a tenor.....Wm. Carleton
Mr. Shuffle, a hamfatist.....Chas. Walters
Valentine Box, a ventriloquist.....Bob Hall
Miss Kneelson, a prima donna.....Jennie Gilmer
Other Characters by the Troupe.
ADA WRAY and HER BANJO
The Musical Irish Sketch, arranged by Carleton.
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Mrs. Molloy.. }
Molloy.....Miss Jennie Gilmer
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And will sing more new Local and Comic Songs.
To Conclude with the Laughable Farce called
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Mr. Brown.....Frank Kerns
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Directly opp. the Metropolitan Hotel.
Sole Proprietor.....Tony Pastor
Claude De Haven.....Business Manager
E. G. Brown.....Treasurer
Frank Girard.....Stage Manager
H. T. Dyring.....Musical Director
Monday, February 25th, 1878.
Every Evening during the Week and Matinee
Tuesday and Friday.
PROGRAMME.
Overture—The Man In the Moon Is Looking,
H. T. Dyring and Full Band
After which will be performed the Laughable
Comedy of
RAZOR-MANIA.
Razor Jim.....Wm. Carroll
Junius Brutus Booth.....Wm. Harris
A Manager in Trouble.....Frank Girard
Mlle. Songstress.....Jennie Saterlee
HARRY G. RICHMOND,
In his Specialties.
WATSON & ELLIS,
In their New Act of
OUR GERMAN HOME!
Gustave Welgant.....Harry Watson
Margaret Bach.....Chas. T. Ellis
The World's Most Famous Irish Sketch Artists,
THE FIELDINGS,
John and Maggie, in their new and original
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Introducing Songs, Operatic Duets, etc.
BILLY BARRY,
In a new act of original Oddities.
WM. HENRY RICE,
In his Unapproachable Burlesque Performance of
Celebrated Artists.
RAYMOND & MURPHY,
In their Irish Character Specialties,
Jig and Reel Dancing.
TONY PASTOR,
And his Local Lyrics.
The Talented American Vocalist and Dancer,
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In his Dutch Songs and Dances, Witticisms and
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THAT'S SO.
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The Original
DELEHANTY & HENGLER,
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Extravaganza of
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Susy Snow, full of mischief... W. H Delahanty
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HARRIS & CARROLL,
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Hezekiah Stephenson.....Wm. Harris
Sally..... } .....Wm. Carroll
Old Mrs. Stephenson }
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Literary Creation by HARRY G. RICHMOND of
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Phila. Ledger.....Harry G. Richmond
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Erastus McGlue.....Dan Mason
Mrs. Ensfine Pink.....Jennie Saterlee
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BY LEONTINE STANFIELD.

I'm a beautiful film lady in a moving picture play,
In romantic melodrama I am "charming," so they say;
But I do not love the "hero," though I make believe I do;
Yes, I know I'm quite convincing, yet it isn't one bit true.
'Tis the "hero's" younger brother that I love with all my soul,
More than fame and more than glory, more than any stellar role.
But misfortune's hand has gripped me, time may come and time may go,
Naught can bridge the gulf between us, doomed am I to endless woe.

In our "masterpiece" in five reels, I'm in all excepting one;
In that one reel, and no other, is my sweetheart Algeron.
I may only gaze upon him and observe his manly grace;
He can only throw me glances that bring blushes to my face,
Never can we meet as lovers in a warm and fond embrace,
For the cruel law of filmland holds us each within our place.
Ever in unbroken silence we must face our destiny,
For a wretched chance has made us victims of Reel Tragedy.

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Primadonna "Prize Winners" Co.
Wishes All A Merry Xmas and Happy New Year

A ONE-NIGHT STAND "WHEEL."

BY CHARLES H. BROWN.
(Press Representative for Walker Whiteside.)

"Moving pictures can never take the place of the spoken word," said Walker Whiteside in a recent interview. This thought has prompted the writer to outline a possible plan for providing the one-night stands with attractions, despite the fact that the "movies" seem to have killed the legitimate business to a certain extent.

Loss of confidence in the road attractions put out by the various managers is perhaps one of the reasons why business is bad in one night stands. This must be won back, and apparently it can only be accomplished by the local manager himself, whose word to his patrons is as "good as his bond," as the saying goes.

The shortage of one night stand attractions may be attributed to the fact that every big city in America now has two or more first class theatres, and numberless vaudeville houses, where formerly but one house was devoted to high class shows, and possibly one to variety. This fact necessitates twice as many attractions for the cities as was formerly required, and every one night stand manager has had the experience of holding a date for months for some star or show, only to have his date canceled at a week or two's notice, in order that city time could be filled. Instead of an improvement in conditions matters have gradually grown worse. At the opening of the season any number of good shows will lay out a route, and begin operations, only to close and return to New York, or other starting points, owing to bad business.

Apparently the reason cannot be ascribed to hard times in every city played, for we all know that the crops have been splendid in the Middle and Southwestern States. Last season the writer traveled through this territory ahead of Mr. Whiteside, and in every instance a $2 scale was gladly made, and the houses were invariably sold out before his arrival in the city booked. What was the reason? Theatregoers knew that they would receive two dollars' worth of entertainment. Unfortunately for the one night stand manager, a few good shows will not suffice to keep his house open during a period of thirty-five weeks. He must have at least one good show a week, a show which will give value for value received, and which his patrons will know is positively first class in every respect. Inasmuch as the New York, Chicago and other managers cannot supply these organizations, the one night stand managers must look elsewhere. Here is where the one night stand "wheel" idea might be worth considering. I append the suggestion for future discussion, *pro* and *con*.

We will take the State of Indiana, for example. The one night stand "wheel" would consist of four weeks of time, namely, twenty-four nights, in an equal number of towns, so selected that the jumps would not cover more than forty miles. This would require four organizations constantly on the move in order that each town of the wheel would have one show per week. The companies would be selected to play farce and light comedy, drama, costume or other plays, and one musical organization capable of doing light opera or musical comedy. From a central point or "hub" (Indianapolis, for instance), these companies would be sent out. After the first organization had played for one week, the second play to be given by this particular company would be put into rehearsal, and rehearsed for the next three weeks. Owing to the short jumps this could be done with ease by people specially selected by reason of their training in stock organizations. The various companies would follow each other in regular order, until all four organizations were operating on the Indiana "wheel." As the first company sent out ended its four weeks of performances on the wheel, it would be brought into Indianapolis on Sunday morning, where the dress rehearsal of the new play could be held, with the scenery which had been prepared during the interval in which the first play was being performed. On Monday morning, a second tour of the wheel is started, and so on until the end of the season. The same plan of operation would apply to all four companies playing on the Indiana "wheel."

One general producer could rehearse all of the companies, for the diameter of the wheel being comparatively small, he could double back and forth, thus keeping in close touch with the performances being given by the various organizations. One general press agent is all that would be required for the entire wheel, for the local managers (members of the "wheel" corporation) could be expected to attend to the local advertising. Thus, instead of four agents, one man would suffice for four shows.

Other items of expense could also be reduced to a minimum. For instance, an expensive line of lithograph paper would not be required. Instead, a stock stand, an eight-sheet and a three-sheet of a special block design could be utilized. A space in each kind of billboard work could be left for special announcements as to the play or opera to be offered. For distribution through the mail or otherwise, especially attractive pictorial announcements are recommended, setting forth the theme of the play, its history, original cast, and, in fact, all data of interest to theatregoers. Naturally the local newspapers would carry full announcements, advertisements and the like, setting forth the facts, and not a lot of slush which nobody believes nowadays.

A feature of the plan would be the formation of playgoers clubs in each town, to belong to which it would be necessary to file one's name with the local manager. Literature could then be distributed direct to those interested, either by mail, house to house, or by messenger boy, the last plan being cheap, effective and accurate.

The scale of prices to be charged shou'd not be less than $1 top for dramatic shows, and $1.50 for the one musical organization. A first class performance cannot be given for less than that basis of charge, as every one night stand manager knows.

A word as to scenery, plays, operas and musical comedies.

The storehouses of New York, Philadelphia, Boston and Chicago are full of scenery, which in many cases can be bought for cash for a small sum. Costumes for musical pieces can be had for a reasonable rental, as well as the orchestra scores, chorus parts and prompt books. Plays are to be had from many sources, and the newest successes in the big cities are released much sooner nowadays than ever before, and for one night stand use, at reasonable cash royalties. Actors' salaries are lower now than for many seasons, hence the salary lists should be kept within reason.

A one night stand wheel involving twenty-four towns is too big an undertaking for any one man to handle successfully. Co-operation is the most feasible way in which to launch the plan, and the one night stand managers are unquestionably the individuals to take the problem up. Companies could be incorporated in the several States, with allotments of the capital stock to each individual. No very great sum would be required to make a start, and with each local manager working for his own benefit in each of the "wheel" towns, the various companies would soon achieve a reputation for fine performances, which should be reflected at the box offices. With the confidence of the local theatregoers once regained, a handsome profit should result at the end of the season.

The various "wheels" of the different States would be interlocking in a measure, for, with close co-operation, a production which had ended its usefulness on one wheel could be exchanged for another with the wheel in the adjoining State, and much expense saved thereby. This would also apply to the securing of plays, for a play broker would be willing to cut the royalty to the minimum for a maximum number of weeks.

Vaudeville and the "movies" are here to stay, yet there is undoubtedly room for first class dramatic entertainments in every city in America. The problem resolves itself to one of quality of the theatrical offering. That once established, satisfactory results must accrue.

BURLESQUE.

BY COL. WILLIAM ROCHE.
(Manager Columbia Theatre, Chicago.)

COL. WM. ROCHE.

Burlesque!

How many persons know the meaning of the word?

The ordinary person, in fact, I dare say 999 out of 1,000, if asked the meaning of the word burlesque would immediately answer that it meant a leg show—a performance in which the chief scenic equipment would make a splendid advertisement for Holeproof Hosiery, except for the fact that they don't make 'em that high; a performance in which the spice was tainted and in which the worth of the fun rested upon the degree of its vulgarity.

In short, the word burlesque echoes the word tights, as far as a great majority are concerned.

And possibly events of by-gone days may have provided many with a sufficiently good reason for such a way of thinking.

But let us look to our good friend Mr. Webster and discover just what the word "burlesque" means. According to this wise and learned gentleman the definition of "burlesque" is: "Tending to excite laughter by extravagant contrast or caricature; a ludicrous grotesque representation; a literary composition or dramatic piece composed in burlesque style: to ridicule or make ridiculous by caricatured representation; travesty or parody."

But no where does Mr. Webster refer to tights.

And to-day tights play a small and unimportant part in the production of burlesque, for the chief aim of its producers is to provide bright, lively, clever fun, and nothing but fun, at a moderate scale of prices.

Where years ago "smut" did exist because *some* producers overstepped the line, I believe I am absolutely safe in saying that at the present time there is less nakedness and fewer questionable songs and fun in the entire run of burlesque than in a majority of the big reviews, which of late seem to have depended solely upon "form" for their success.

But then, of course, by charging two dollars a seat they can get away with a lot of things that a burlesque organization would not attempt at half that price. At least, many are hypocritical enough to laugh and enjoy a certain brand of humor while occupying a two dollar seat that might make them blush and feel chagrined in a one dollar seat.

But burlesque now means neither tights nor vulgarity. It means simply what it should mean, and that is good, bright, snappy *travesty*, built for fun-making purposes only. To-day the burlesque field is a tremendous and powerful organization and fully as important a factor as vaudeville or any other one field of amusement endeavor.

It has been put through a dry cleaning process and to-day everything about it must pass a self-imposed censorship. Every production sent over the Columbia Burlesque Wheel must weigh up to the standard, and the standard is constantly being elevated.

Just as there was once upon a time no head and no organization to the legitimate field, the same condition existed in burlesque. But now some of the best show brains in America are directing the destinies of burlesque in thirty of the most important cities in this country, and with this centralized organization and control has come a cleaning up of burlesque that has given it new life and made it flourish.

But there are still those who think that burlesque means tights and tights mean vulgarity, although the productions of the last season have certainly done much to educate many to a different viewpoint.

There was a day not long ago when an audience in the Columbia Theatre, Chicago, was made up entirely of men. To-day a Columbia audience will average fifteen per cent. women, and the average is constantly increasing. An investigation reveals almost an equal percentage in other cities. In New York, I believe, the percentage of women to be found in a Columbia audience will even reach twenty-five, and this fact is perhaps the best illustration of the advance of burlesque.

Each year shows a tremendous improvement. The productions must, and are being, constantly improved to meet the public demand. The artists engaged for burlesque number among them some of the best known names in the entertainment world. The salary list of a modern burlesque organization will measure up nicely with any of the ordinary musical comedy companies, and nine times out of ten the costumes, production and general equipment of the former will be more extravagant and costly.

And all of this advance in burlesque in the last few years will mean only one thing. With organization, a circuit of first class theatres easily and inexpensively traveled, and offerings constantly improving in quality, burlesque will make the same inroad on the legitimate—or so-called legitimate two dollar stage—that popular priced vaudeville has made on the big time.

Of course, there are those who will not admit it, just as there were those who laughed at the thought of ten, twenty and thirty cent vaudeville bothering or even causing a second thought to the men who controlled the big time. But slowly and surely by sheer merit "pop" vaudeville won public favor, and so it will be in burlesque. Sooner or later the general public will realize just how much good, clean music and fun they can buy for a dollar in a burlesque theatre, and that time will awaken the "legit" managers to the fact that they must provide more for two dollars or miss the two.

It would be hardly possible for the Columbia Theatre, Chicago, to accommodate many more people than it now does, for at practically every performance of the week during the entire season you will find few vacant seats, and this fact, together with the new class of audiences that cleaner burlesque has brought about, has led me to venture the above prediction of the ultimate results.

It is true that burlesque has had some hard things to live down, and the principal one was the ordinary public belief that burlesque meant only tights. Theatregoers are rapidly finding out its true meaning and real worth, and the result will mean bigger and better burlesque.

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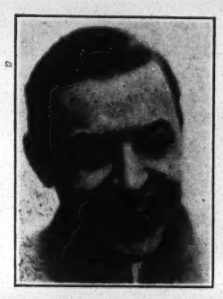

FRANKLYN ARDELL
THE SUFFRAGETTE
Direction - - - HARRY FITZGERALD

HOTELS AND SHOW FOLKS.

BY PERCY TYRRELL.

The kindly feeling that exists between hotel men and show folks comes from the fact that in a great measure their callings are alike. A hotel is called a house of entertainment, and only so far as it becomes such, can its success be measured.

A modern State penitentiary meets all the requirements of giving sanitary shelter and the food required to properly nourish the body, but there seems to be no great desire on the part of anyone to secure its advantages. It falls short as a place of entertainment. The choice of the name Hotel Ossining, or Hotel Up the River would be considered an unfortunate one for any hotel, on account of its suggestiveness. It is to be regretted that there are hotels whose furnishing and equipment are not equal in point of cleanliness to that of a first class jail, nor whose food is not as well cooked as that served there. This is all new information to show folks, I am sure, but I do not consider that I am unnecessarily advertising my rivals even if boards are given complimentary. However well advertised they may be, these particular hotels do not seem to be able to increase their popularity. There is a lack of cheerfulness of entertainment about them that more than overcomes such advantages as they have.

It does not make any difference with hotel folks or with show folks, whether business is bad, whether they have had some great sorrow, the front each makes to the public must be a brave and cheerful one. "Laugh and the world laughs with you, weep and you weep alone," and while they say that behind every laugh is a tear, we must keep our tears for the quiet of our rooms, and what a great thing it is that we can keep our griefs to ourselves. What right have we to tell our troubles to anyone but to a policeman? We are paid for our laughter; not for our tears.

If you went into a dry goods store to buy some silk, and the man at the silk counter looked as though he were playing the part of call boy for the cave of gloom, you wouldn't mind so much, but when you came into a town, and went to an hotel, if the clerk, when you went to register, would let a tear fall when he handed you the pen, you who know the world from many sides better than most people, would know he was a cheap clerk, and have contempt for him. He would not be giving you the welcome you have a right to expect. He might tell you with sobs in his voice that his mother-in-law had just died, and such a fact would naturally arouse your deepest sympathy, if you thought he wasn't crazy, but then you also would think—what right has he to take me for an undertaker, whose business it is to hear sobs. No, you would not consider it good business.

Hotel people and show folks work while others play—we keep the same hours—only I am afraid hotel people keep more of them. Anyway, it is a good thing we can keep something these days—some of the important stuff we don't seem able to keep. We keep hotel and we keep boarders, and people seem willing to have us keep everything, but not many of us seem able to keep money—but, perhaps, this is another reason we are alike.

Then comes a season of the year when all is cheerfulness and gladness. In this workaday world it is a blessing that we have this. It is the time of little children, but those of us who have not outgrown the joy of living are children in our hearts, and enjoy with them, a Merry Christmas and a Happy New Year.

Christmas and New Year are really one. They are the birth of a new year. We cast off the sorrows and griefs of the old year, and welcome the dawn of the new, so we are joyful, and it is a season of smiles and merrymaking.

Yet, it is a season that means particularly, "home." Most of the guests of hotels make it a point to go to their homes, and the very lack of people at Christmas and New Year, make most hotels seem dreary and cheerless.

Down in San Antonio, last year, Gentry Bros.' Dog and Pony Show, A. H. Clark Wagon Show, Kline's Combination Carnival Shows, and Lachman Bros., all Wintered at our Fair Grounds, and made the Gunter their headquarters. There was a corner of our lobby that was headquarters for all these good people, and all Winter long you could always find there quite a crowd, from the owner of a show to a canvas man. It was home to them. The Gunter was their home, THE CLIPPER was their paper, and Red Onion, not only their correspondent, but the good friend of each and all of them.

Last year, at Christmas, the show folks with us had a banquet, attended by the Mayor of San Antonio, our judges and our leading citizens. It was a great success. There were some fine speeches; everybody had a great time. Some said, "the finest time they ever had in their lives." Then we had a great Christmas tree, and every little tot belonging to a showman had a present on that tree. It was a very happy time. It was home to us all.

This year even more shows will Winter in San Antonio, and if you come to the Gunter, you will meet someone you know. And, we will have a Christmas tree even larger than we had last year.

It is our home, it is your home, and the bond that exists between hotel men and show folks will give each one of us a Merry Christmas and a Happy New Year.

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THE THEATRE AS IT WAS AND IS.

BY ROBERT GRAU.

One hears so much of "the palmy days" of the stage and its people that he is tempted with the approach of Yuletide to consider the subject, if not seriously, at least from the angle of comparison; that is to say, is the stage really on the decline, and if so, what is the matter with the theatre in this second decade of the twentieth century.

Many there are who truly believe that the public has changed, that there is no longer any incentive provided for the play producer to develop any great stage figures, such as were conspicious one and two generations ago. These pessimists hold that there is no longer a public to rave over the artistry of players, who, in other days, compelled patronage by the sheer glamor attached to their names; names, too, that still may be conjured with.

Forty years ago, we had the great Ristori, who acted in Italian, yet people paid three dollars each for seats, and stampeded the box offices all over the country. The same was true of the great Tomaso Salvini, who still lives, at the age of eighty-five. Charlotte Cushman did not require massive or elaborate productions to attract, in her zenith, her name was enough. Booth, Barrett, McCullough, Barry Sullivan and Thomas W. Keene, toured the country year after year without thought of special productions, and the pessimists who believe the stage is retrogressing, point to the fact that there is no succession or survival of their artistry on view to-day, and this is, indeed, true.

The same theory obtains as to a score of other celebrities of the '70s and the '80s. Lotta, Maggie Mitchell, Annie Pixley, Clara Morris, Mary Anderson and others, either gone to their rest or else no longer able or willing to face the public as of yore. "Where," the pessimist asks, "shall we look for their successors?" "Who, indeed," they ask, "has fallen heir to the mantle of Richard Mansfield?"

So convincing, apparently, is the argument of the "old timer" that there are few to say him nay, nor does he confine himself to deploring the declining vogue of "stars." He points to the great metropolis of New York with forty-three playhouses of the first grade and not one stock company holding forth. "Of what use," he groans, "was the enobling activities of Augustin Daly and A. M. Palmer, who endowed the American stage for a quarter of a century and rounded out the careers of a score of men and women who, as an entity, form a vital part of stage history of the nineteenth century."

"Where is there to-day another J. H. McVicker," he continues, as he deplores the fact that McVicker's Theatre is now a small time vaudeville house. He might have gone further and pointed to the historic playhouse at Fourteenth Street and Sixth Avenue, in New York City, where Ristori, Forrest and Fechter made history, but which is now a "movie." The historic Union Square thriving with "pop" vaudeville, and the glorious Daly's but recently re-opened after a long period of darkness.

The writer has just as much reverence for the traditions of the theatre of other days as the average "old-timer." When Ristori faced the New York public in 1866 as "Medea," the writer was among those present, and there has not been a year since that he has not endeavored to keep in touch with the progress and development of all that is doing in theatredom.

Therefore, when the opinion is expressed that what appears to be a decline in public taste is merely imagination based not on fact, the writer hopes to prove his case quite as effectively as does "the old-timer," who, after all, has presented but one side. In truth, the real causes for regret in the changes time has rung has to do with conditions and artistic considerations wholly ignored by those who truly appear to have the interest of the theatre at heart but who are apt to regard the general situation in the light of their own experiences.

While we have not a Ristori in 1914-15, to make people forget they are in a theatre, there is still a Nazimova to enthrall playgoers. The two represent "stars" of different ages, but the public that raved over Ristori is often the same that has been spellbound by Nazimova. That we have not Mary Anderson with us to-day is not due to any decline or even any change in public taste, but had Madame De Navarro permitted her artistic career to run its course there is nothing to indicate that she would not to-day stand properly in the place left vacant by the immortal Charlotte Cushman, but if we have not "Our Mary" to console us for the memory of the greatest Meg Merrilles that ever lived, there is still the great Bernhardt, who at seventy can play the same roles. Then we have Ellen Terry, who acts but little herself, but whose genius and artistry is survived in Phyllis Neilsen Terry, an actress New York recently welcomed.

Instead of Clara Morris and Fanny Davenport we have Maude Adams and Ethel Barrymore, not exactly similar, but nevertheless a good exchange considering the artistic conditions of the period, and while there are not many such as they, we have a plethora of young women who invest their portrayels with a realism that was non-existent in the days of Augustin Daly and A. M. Palmer. Therefore, while we may not have an Agnes Ethel or Margaret Mather or even a Julia Arthur—two or whom still live and one at least on the stage temporarily—we have instead, our Julia Deans, our Dorothy Donnellys, our Alexandria Carlisles, our Ann Murdocks and our Florence Reeds, while looming on the horizon for the future one may point to the wondrous development of youthful women, such as Ruth Chatterton, who, thanks to the survival of the influence of a Henry Miller, leads us to hope that one day he will present her as Juliet, and perhaps even be compared to the greatest Juliet of all time, the beautiful, never-to-be-forgotten Adelaide Neilson.

There is no argument that the pessimists so delight to offer as that one which insists that we have not to-day a Richard Mansfield, an actor who passed through greater vicissitudes before he achieved renown than any player of his time, but who shall say that the public is not reconciled for the loss of Mansfield in the splendid careers of David Warfield, Leo Detrichstein and John Mason, and is not the last named enjoying at this period a far greater vogue for his artistry than was over his in the so-called "palmy days."

It is true that we have not to-day any succession of the distinctly typical portrayals that helped to make theatrical history, such as the "Solon Shingle," of Owen; the "Sam" and "Kit," of Chanfrau; the "Fritz," of Emmett; the "Rip" of Jefferson; the "Bob Brierly" of Florence, and the "Col. Sellers" of Raymond, but instead we have a plethora of now idolized players, who, though they do not represent the fine school which made possible the stellar careers of yesterday, nevertheless are revealing to mankind the highest grade of character acting which has for its basic aim the depiction of life as it is lived by the people of to-day.

A generation ago a play by an unknown author stood not a chance to procure a hearing in New York City. Even the productivity of celebrated authors of our own country required a "star" of world-wide fame before an opening would be granted. Now, "the play is the thing." Of the productions on view in New York this season more than two-thirds are by American authors. The ten most compelling are by authors whose names were unknown in theatredom five years ago. The biggest hit New York has had in years, "On Trial," came to the New Candler Theatre unheralded, without a star, without a person in the cast whose name alone would attract a corporal's guard. The author was a lad of twenty, who confesses he never wrote a play before, and he does not expect to write another.

This young man, Elmer Reizenstein, had an idea engendered in his brain through persistant attendance at "the movies." He understood the technique of the silent drama, and was impressed with the idea that a little "movie" realism on the stage of a playhouse would not be without a public appeal, so he just wrote "On Trial" backwards, utilizing in a new way the "close up," the "switch back," the "fade away" and other products of the film studios, which caused the genius of D. W. Griffith to be recognized all over the world.

Almost the same thing is true of "Under Cover," though the author, Roi Cooper Megrue, was well known as a play broker, and as a protege of the late Clyde Fitch.

What the old timers have really overlooked in their effort to decry the present day stage productivity is the lack of expert showmenship which was far more existent in other days than now. The gentlemen who now control the destiny of the theatre, though well organized, and their environment is far superior to that of the Abbeys and Haverlys of the nineteenth century. It would seem that there is not the same possibilities for the producer as there was thirty years ago.

There are far fewer producers now than in Haverly's day, and the most successful we have to-day are producers of the old school, such as Al. H. Woods, Charles Dillingham, Sam'l H. Harris, Henry W. Savage, William A. Brady and George C. Tyler, all good showmen, yet all will tell you that they find their position far more difficult to-day than ever before.

Winthrop Ames, a producer of the modern type, claims the great problem of to-day is to convert one-half of the playhouses into other useful purposes. This is, indeed, a difficult problem. Moreover, there are over one hundred theatres in New York suitable to high grade play productions, of which the average person knows nothing. Many have been erected in the last five years, and the majority of these cost in excess of $100,000 each. Hence it must be assumed that there is a public for these theatres that was nonexistant a few years ago.

And if there are too many $2 a seat playhouses and not too many lower priced ones, despite that there are over six hundred bijou theatres, seating two hundred to five hundred, in addition to the one hundred seating in excess of a thousand. Then it must be apparent to any good showman, that where a generation ago only ten per cent. of the people patronized the theatres, now at least seventy-five per cent. do so, and do so persistently.

When our theatrical managers come to realize that the public which can afford the luxury of a $2 seat is now smaller than it was, and grasp the significance of a tremendous new public seeking show bargains, then they will have solved a far greater problem than one which has to do with "too many theatres."

The trend now is for the "Little" theatres to even increase their prices, while those of moderate size can maintain the existing scale, but looming on the horizon one may see indications that there are not a few good showmen who believe that the greatest opportunity to-day, in the field of the theatre, lies in the millions of new playgoers created through low-priced amusements in recent years and now in a receptive state to increase their expenditure for entertainment.

Many there are who hold that after the war there will come forth a new group of showmen. Men enriched already through low-priced theatres, but who now will endeavor to entice their old patrons into playhouses of a higher grade—and they feel that they can accomplish this only by meting out to the public good plays at prices for seats somewhere between the two dollar scale and those which now obtain in the theatres where they prospered.

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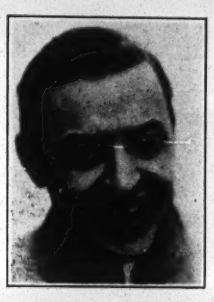

FRANKLYN ARDELL
THE SUFFRAGETTE
Direction - - - HARRY FITZGERALD

HOTELS AND SHOW FOLKS.

BY PERCY TYRRELL.

The kindly feeling that exists between hotel men and show folks comes from the fact that in a great measure their callings are alike. A hotel is called a house of entertainment, and only so far as it becomes such, can its success be measured.

A modern State penitentiary meets all the requirements of giving sanitary shelter and the food required to properly nourish the body, but there seems to be no great desire on the part of anyone to secure its advantages. It falls short as a place of entertainment. The choice of the name Hotel Ossining, or Hotel Up the River would be considered an unfortunate one for any hotel, on account of its suggestiveness. It is to be regretted that there are hotels whose furnishing and equipment are not equal in point of cleanliness to that of a first class jail, nor whose food is not as well cooked as that served there. This is all new information to show folks, I am sure, but I do not consider that I am unnecessarily advertising my rivals even if boards are given complimentary. However well advertised they may be, these particular hotels do not seem to be able to increase their popularity. There is a lack of cheerfulness of entertainment about them that more than overcomes such advantages as they have.

It does not make any difference with hotel folks or with show folks, whether business is bad, whether they have had some great sorrow, the front each makes to the public must be a brave and cheerful one. "Laugh and the world laughs with you, weep and you weep alone," and while they say that behind every laugh is a tear, we must keep our tears for the quiet of our rooms, and what a great thing it is that we can keep our griefs to ourselves. What right have we to tell our troubles to anyone but to a policeman? We are paid for our laughter; not for our tears.

If you went into a dry goods store to buy some silk, and the man at the silk counter looked as though he were playing the part of call boy for the cave of gloom, you wouldn't mind so much, but when you came into a town, and went to an hotel, if the clerk, when you went to register, would let a tear fall when he handed you the pen, you who know the world from many sides better than most people, would know he was a cheap clerk, and have contempt for him. He would not be giving you the welcome you have a right to expect. He might tell you with sobs in his voice that his mother-in-law had just died, and such a fact would naturally arouse your deepest sympathy, if you thought he wasn't crazy, but then you also would think—what right has he to take me for an undertaker, whose business it is to hear sobs. No, you would not consider it good business.

Hotel people and show folks work while others play—we keep the same hours—only I am afraid hotel people keep more of them. Anyway, it is a good thing we can keep something these days—some of the important stuff we don't seem able to keep. We keep hotel and we keep boarders, and people seem willing to have us keep everything, but not many of us seem able to keep money—but, perhaps, this is another reason we are alike.

Then comes a season of the year when all is cheerfulness and gladness. In this workaday world it is a blessing that we have this. It is the time of little children, but those of us who have not outgrown the joy of living are children in our hearts, and enjoy with them, a Merry Christmas and a Happy New Year.

Christmas and New Year are really one. They are the birth of a new year. We cast off the sorrows and griefs of the old year, and welcome the dawn of the new, so we are joyful, and it is a season of smiles and merrymaking.

Yet, it is a season that means particularly, "home." Most of the guests of hotels make it a point to go to their homes, and the very lack of people at Christmas and New Year, make most hotels seem dreary and cheerless.

Down in San Antonio, last year, Gentry Bros.' Dog and Pony Show, A. H. Clark Wagon Show, Kline's Combination Carnival Shows, and Lachman Bros., all Wintered at our Fair Grounds, and made the Gunter their headquarters. There was a corner of our lobby that was headquarters for all these good people, and all Winter long you could always find there quite a crowd, from the owner of a show to a canvas man. It was home to them. The Gunter was their home. THE CLIPPER was their paper, and Red Onion, not only their correspondent, but the good friend of each and all of them.

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The same theory obtains as to a score of other celebrities of the '70s and the '80s. Lotta, Maggie Mitchell, Annie Pixley, Clara Morris, Mary Anderson and others, either gone to their rest or else no longer able or willing to face the public as of yore. "Where," the pessimist asks, "shall we look for their successors?" "Who, indeed," they ask, "has fallen heir to the mantle of Richard Mansfield?"

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There are far fewer producers now than in Haverly's day, and the most successful we have to-day are producers of the old school, such as Al. H. Woods, Charles Dillingham, Sam'l H. Harris, Henry W. Savage, William A. Brady and George C. Tyler, all good showmen, yet all will tell you that they find their position far more difficult to-day than ever before.

Winthrop Ames, a producer of the modern type, claims the great problem of to-day is to convert one-half of the playhouses into other useful purposes. This is, indeed, a difficult problem. Moreover, there are over one hundred theatres in New York suitable to high grade play productions, of which the average person knows nothing. Many have been erected in the last five years, and the majority of these cost in excess of $100,000 each. Hence it must be assumed that there is a public for these theatres that was non-existant a few years ago.

And if there are too many $2 a seat playhouses and not too many lower priced ones, despite that there are over six hundred bijou theatres, seating two hundred to five hundred, in addition to the one hundred seating in excess of a thousand. Then it must be apparent to any good showman, that where a generation ago only ten per cent. of the people patronized the theatres, now at least seventy-five per cent. do so, and do so persistently.

When our theatrical managers come to realize that the public which can afford the luxury of a $2 seat is now smaller than it was, and grasp the significance of a tremendous new public seeking show bargains, then they will have solved a far greater problem than one which has to do with "too many theatres."

The trend now is for the "Little" theatres to even increase their prices, while those of moderate size can maintain the existing scale, but looming on the horizon one may see indications that there are not a few good showmen who believe that the greatest opportunity to-day, in the field of the theatre, lies in the millions of new playgoers created through low-priced amusements in recent years and now in a receptive state to increase their expenditure for entertainment.

Many there are who hold that after the war there will come forth a new group of showmen. Men enriched already through low-priced theatres, but who now will endeavor to entice their old patrons into playhouses of a higher grade—and they feel that they can accomplish this only by meting out to the public good plays at prices for seats somewhere between the two dollar scale and those which now obtain in the theatres where they prospered.

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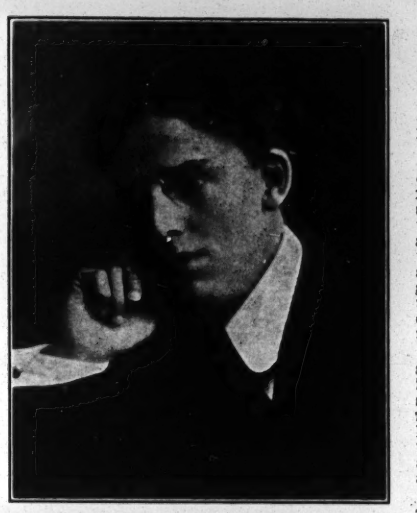
WHY STATE FAIRS OBJECT TO PIT SHOWS.

BY C. H. ARMSTRONG.



C. H. ARMSTRONG,
Of Riverview Park, Chicago.

I have been asked to contribute an article on Pit Shows for the Christmas issue of THE NEW YORK CLIPPER, and while I feel highly complimented by being selected for this task, I do not want to place myself in a position of being any great authority on this subject, as I realize that there are a number of showmen who have been at the game longer, and probably have been more successful in this particular line of the show business than I have. But, as the pit show has an advantage over the other class of shows in a great many ways, I have decided to stick to it as the surest road to success in the tented show business, so I am naturally interested in its future welfare.

In the first place the pit show can be the first one open and can grind away and get a nice little start on the day's business before there are enough people on the lot for the bally-hoo show to collect enough people to make an opening, and as the crowds get better the pit show can "bally" continually while the other shows usually have to stop bally-hooing while they are giving the show, and the pit show grinds, bally-hoos, and runs the show continuously from the time it opens until it closes for the day.

That is why I have picked it as a winner. It is the best money getter, and gives as much satisfaction to the patrons as any show in the line-up, when properly framed and managed.

At the same time, there seems to be a general movement on the part of State fair secretaries and local committees to rule against pit shows, when contracting with the general agent for their shows, that is, they do not want this class of shows in their line-up of attractions. And when you take into consideration that the fair secretary and the local committee want attractions that get the best box office results, and give their patrons satisfaction, one wonders why they object to the pit show, when it is capable of, and does in a good many cases, get top money, and pleases the patrons as well as any of the other shows.

The only reason I can offer for the pit show "getting in bad," is due to the fact that a great many pit show managers are trying to kill the goose that laid the golden egg, by putting their show on the banners instead of in the pits, and when the patron pays his money and steps inside, he sees nothing in the pits but some paper mache mummies and a few monkeys.

After the patron looks on the long string of attractive banners, and does not find one attraction of merit in the long row of pits, to redeem the show, that patron, as he leaves the place in disgust, resolves never to get stung in another pit show, and the pit show of merit that comes along later has to suffer for the harm that the "gyp show" has done.

Now I believe that the pit show without merit, and the manager who thinks he has to feature some disgusting or repulsive looking attraction in his pits to be successful, is the cause of the fair secretary and the committee turning against this class of shows.

From my experience I find that you can get much beter results financially and please your patrons better by eliminating all features of a disgusting-looking nature from your pits. If you can not get a good freak of nature to feature you need not get discouraged, as you can frame-up a good pit show without using objectionable features of any kind. You can use high class sensational or novel vaudeville acts in your pits, and in the season of the year that you need attractions for your shows you can get good vaudeville acts for less than half of their regular Winter salary.

But Mr. Pit Show Manager, when framing up your show always keep in mind that the day has gone by when you can get the public's money without giving value in full, for the "chump," as you term the man who you expect to get your bread and butter from, is a "chump" no longer. That title now belongs to the manager of the "gyp" show, for he goes along in the same old rut year after year, getting a bare existence. And as he stands on his "bally" platform delivering his time worn lecture on the wonderful attractions he has on the inside, the former chump looks up at him with a smile and walks around until he finds the show that will give him a run for his dime, and as Mr. "Gyp" Show Manager turns about three people out of a bally of one hundred and fifty people that he talked to, he sadly gets down from the platform and remarks to the inside lecturer (who is busy dusting off the mummies) that times are not like they used to be.

If you ask him why so-and-so's pit show at the other end of the lot is packing them in, he tells you that the guy that runs that show is killing the business by giving so much for a dime, and if you were to tell him that he is the man who is attempting to kill the business by not giving the patron anything for his money he would say you are crazy.

Nevertheless, the proof is there, for the manager that gives the public a good show is the successful showman, and the "gyp" showman finds it harder picking every year.

While I have always believed that it is not the pit show itself that the fairs object to, but the class of attractions they contain—or to the lack of attractions might explain it better. And as I wished to satisfy myself why some of the State fairs and committees object to the average present-day pit show being on their midway, I wrote to several of the fair secretaries who are on record as not wanting pit shows in their line-up of attractions.

Of the replies I received all voiced the same sentiment, which was as I expected, that they do not object to the pit show but to the *objectionable features* that the majority of them contain, or to the lack of attractions of merit.

For the lack of space I am not able to publish all of the letters I received on this subject, but this one, which I received from J. C. Simpson, voices the sentiments of the others, and I am taking the liberty of publishing it, as I feel that a letter of this nature will do a world of good in encouraging the pit show manager to frame-up shows that will give satisfaction, as we all look to the big State Fair Circuit to round off a successful season, by fattening our bank roll.

"MR. C. H. ARMSTRONG,
"CARE OF WORLD AT HOME SHOWS,
"DALLAS, TEX.

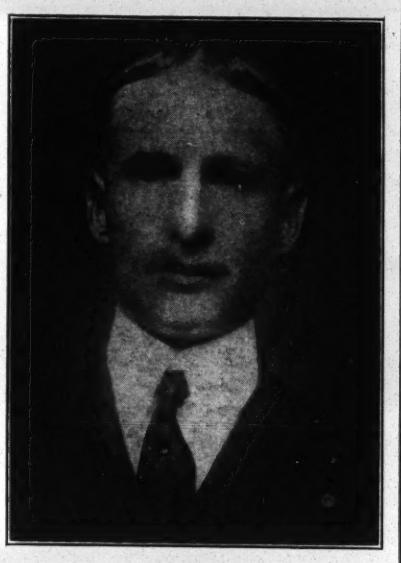
"DEAR SIR:

"Replying to your letter of Oct. 15, beg to advise that the objections to pit shows in the past has not been against pit shows in general, but what has been placed inside of them. A pit show properly conducted, without freaks or objectionable features of any kind, becomes nothing more or less than the assembling of a number of attractions under one top, and for which one admission is charged. Where all the attractions are placed in *individual* attractions, they are not enough atraction in themselves to justify an admission. We believe the objection on the part of fair managers, in the past, against pit shows has done some good; at least our observation of pit shows during the season of 1914 (the few that we visited) were, we think, far less objectionable than they had ever been before. No right minded fair manager will approve of a pit show which contains human freaks, depraved cigarette or liquor fiends, and in this class I would include extremely fat or skeleton-like persons, and so on. The question concerning a pit show is not one of placing inside your pit such things as will draw the most people, as there are many things of this kind that the people will go in to see that are not fit subjects for them to look at, and which will not meet with the general approval of the rank and file of the people. Good, clean shows and entertainment features of all kinds are a necessity in connection with the successful conduct of any big State fair, because the people must be amused and entertained if they are to be interested in the fair.

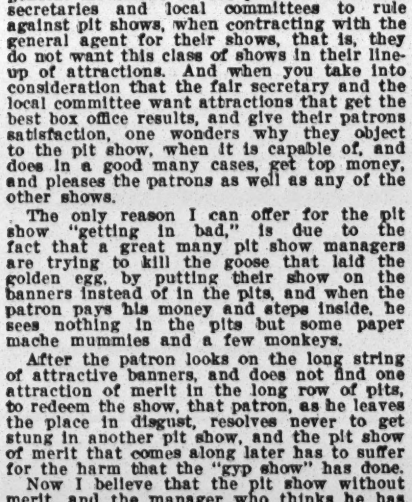
"We believe a man who has the experience you have had in handling these shows can feel the public pulse very readily, and know what kind of a show to best frame up to meet the present day demand.

"I shall be very glad to meet you at the time of our meeting in Chicago, as we recognize you as a very successful man in the pit show business. Yours truly, J. C. SIMPSON, Secretary Minnesota State Fair and Exposition."

Now, in writing this article it is not my intention to knock anyone, but the cold facts are staring us in the face. If the pit show is to live and prosper, Mr. Manager, we must frame up our shows to give satisfaction to the fair secretary, to the local committee and to the patron, and if we don't the pit show is doomed to an early grave, and, Mr. Carnival Manager, you can help the good work by not accepting a pit show in your line-up unless it does credit to the name.



O. M. HUNT,
Talker.



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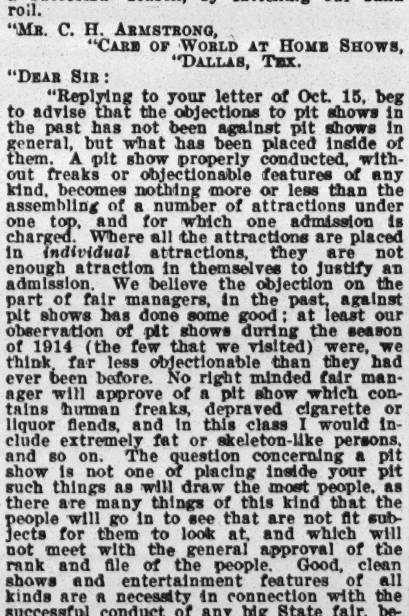

VIC ESLICK,
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Season 1914	Herbert A. Kline Shows
Season 1914	"World at Home"
Season 1915	Think I will be in the same place

For reference write any of the above carnivals. I won the "Top Money" prize in 1913 that was given by the Big Eli Bridge Company. Would have won it in 1914 if it had not been for the war and for the fact that no prize was offered.

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I want to thank W. E. Sullivan, of the Big Eli Bridge Company, of Roodhouse, Ill., for selling me two big Eli Ferris Wheels, also for his square business dealings. The first one I have operated since 1906 when I started in the Ferris Wheel business. Bought the second Big Eli in 1913, as my profits were so great I had to invest the money in something, and as the Big Eli is a good investment I bought another. Now my money is trebling.

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PERSONAL DIRECTION - - - - - - MARTY FORKINS

MINSTRELSY.

BY AL. G. FIELD.

AL. G. FIELD.

Al. G. Field talks to a CLIPPER *representative of Minstrelsy's Past and Present.*

In reply to a question as to his views of minstrels, Mr. Field said:

"I have been in the minstrel maelstrom many years, and I have very decided views as to the past, present and future of this style of stage amusement. Away back in the dim vista of the past, shadowed by the years of centuries, minstrelsy had its origin. The Jews have a legend that when God completed the world He called to Him, one by one, the heavenly hosts and asked what they of the vision thought. One white angel bent low in humble obeisance, lifting his voice said: 'Holy Master, but one thing is lacking, the sound of a song of rejoicing by the angels of heaven sung, entrancing all creation with the sound of voice and tongue.' And so God created music. And, even before David, with his harp of a thousand strings, enthralled the heart of Saul, minstrels, i.e., one who sings and accompanies his songs with a musical instrument, were common in all countries of the world.

"The minstrels of those days were the chroniclers of the events of the times—the happenings of the day. Strolling from village to village, they sang of the hopes and fears of the poor. The ambitions and virtues of the powerful, love and hatred, peace and war were their song themes. In those days all minstrels were of the masculine gender. This has been perpetuated in all the traditions of the ages.

"It is a fact, established beyond contradiction, that no female has ever attained success as an entertainer on the modern minstrel stage. In the early days of the stage, all female characters were impersonated by males, and so it has ever been on the minstrel stage. Many female impersonators have acquired fame and fortune. Of the days gone by, Eugene, of Eugene and Unsworth; the only Leon, of Kelly and Leon; William Henry Rice and Tony Hart, were the most successful of all those I remember."

"Mr. Field, in your opinion, were the minstrels of the older times more talented than those of to-day?"

"No more talented, but more thoroughly trained and better disciplined. The minstrels of the early days were compelled to serve an apprenticeship, and, if talented, advanced. All the old time successful minstrel performers possessed dramatic talent, and had opportunities to develop it. The minstrel entertainments of early days were made up of acts that have since been the foundation of many comic operas and musical comedies, to say nothing of the farce comedies and other comedy productions of the past twenty years. I recall a musical comedy that had a prosperous career, also a modern comedy and numerous farces that were based in their entirety on sketches that were produced by the minstrels of years ago.

"Many successful actors graduated from the minstrel stage. The early training in the minstrels made for their success in drama and opera. I could mention fifty successful actors who began their career in the minstrels, and they never forget it. Their love for the tambourine and bones, the burnt cork and clog shoes lingers with the greater number, although once in a while you will meet with one who will look the other way when you invite him to go in the parade."

"Was the minstrel show of the olden day superior to that of to-day?"

"Well, that borders on a hypothetical question, which can only be answered in a hypothetical way. You will remember that minstrelsy, as we know it, is of American origin, and, for a long time after its inception was the popular stage amusement of the day in this country. One who cherishes the minstrels of those days would answer as Mark Twain repiningly wrote: 'Where is the "nigger" show of my youth? It was a joy to me.'

"I say, where is rotund Billy Rice? Where is Billy Birch, or Charley Backus, or David Wambold, or Hughey Dougherty, or dozens of their brethren who made life a pleasure to me forty year ago, and later?

"They have all gone, and with them the real, genuine nigger show, the extravagant 'nigger' show, the show which to me had no peer, and whose peer has not yet arrived in my experience. We have the grand opera, and I have witnessed and greatly enjoyed the first act of everything which Wagner created, but the effect on me has been so powerful that one act was quite sufficient. Whenever I have witnessed two acts I have gone away physically exhausted, and whenever I have witnessed an entire opera the result has been the next thing to suicide. If I could have the 'nigger' show back again, in all its pristine purity, and, to my mind, perfection, I should have but little use for the opera.

"There's many who pine for the old time 'nigger' show, deluding themselves with the fancy that it would appeal to them now as it did in the days of old. But fortunately, or unfortunately, that sentiment that impels one's respect and veneration for the things of long ago is only treasured by few of earth's creatures, and the old time 'nigger' show to the many who pay the coin of the realm to be entertained would be accepted no more than would be the backwoods tavern, the old time stagecoach, or the washtub for bathing purposes. Why, even the fellow who pines for the bread mother used to bake would only cherish it as a relic. Time changes all things, and minstrelsy has changed with the times.

"I remember playing an engagement in Louisville some seventeen years ago, singing only songs composed by the then popular author, Will S. Hays. We advertised a Hays' night. A little banquet followed. Several speakers, prominent in literature and other pursuits, were present. One, the foremost newspaper man of that day and of today, addressed himself to me, depicting the golden gleanings awaiting the minstrel manager who could and would produce a minstrel show such as our daddies knew—all black face, the banjo and the bones, the bed-tick costumes instead of silks and satins—just black face singing, dancing and gagging.

"This was about the time Haverly began the innovation of introducing vaudeville features in his minstrel entertainments. Haverly always favored the black face show, but desertion of his famous stars forced him to seek novelties to hold his patronage. W. S. Cleveland, with his Haverly Company, McNish, Johnson and Slavin, and the W. S. Cleveland Minstrels, imported such novelties as, the Craig Family of acrobats and Wainratta, 'king of the wire.' Cleveland's advent into minstrelsy was the demarcation line as between the straight black face minstrel and the modern minstrel show. No straight black face minstrel show, excepting one, has been a financial success since that time, and the one exception was made successful by the popularity of the two stars at the head of it, and then only for a time.

"Well, to go back to Louisville—the newspaper man's speech, backed by his great reputation, impressed me so greatly that for the following season the Al. G. Field Minstrels were black face from the overture to the finish, none but black face acts. All singers and musicians blacked up, although for years I had argued that it was incongruity, personified, for a big burly negro to sing of 'mother's pale cheeks and whiter hair,' and of 'sister's eyes of blue,' or of his true love's blonde tresses and crimson checks, and why a musician who did not participate in acts should be blacked up was simply following the old time custom. Against my judgment I formulated an entertainment as nearly on the lines laid down by my newspaper friend as possible. I engaged E. M. Hall, Frank Cushman, Len Spencer and all black face talent procurable, and had the first part dressed in black satin suits. I felt I had organized a company destined to fill a long felt want. My opening nights and my one-night stands were as profitable as in preceding years, but the two and three day stands were far below our standard of receipts of other years, particularly the ladies and childrens' matinees, which had been so profitable previously. When we played Louisville the paper presided over by the well meaning gentleman who had pounded the potency of the old time negro show into me, printed that the reason of the decline in my receipts from preceding years was that the show was too sombre, it lacked color and brilliancy in the mounting and costuming.

"We lay off our company one week prior to Christmas each year. When that week came around that year the singers appeared in white wigs, blue satin costumes, the end men in red and gold, and the orchestra in white and gold plush uniforms. My receipts averaged up with previous years the remainder of the season. The one-ring circus and the old time negro show are beautiful themes to dwell upon in reveries of the past, but are not encouraging as wealth accumulators. Time changes, and stage entertainments must be abreast, if not ahead of the times to attract the paying public."

"Is minstrelsy as popular as in the days past?"

"No style of stage entertainment is as popular as in the old days, nor are the stage stars. The finicky followers of the stage entertainments have such a great variety to choose from that the offering must be up to their fastidious fancy if accepted.

"Universally, the minstrel manager that has the goods to the public's liking, like managers of other stage productions, can always sell them. Minstrelsy certainly must be popular. If an ambitious lot of amateurs scheme to assault the public the weapon chosen is a minstrel entertainment. If a society, fraternal or political, secular or sacred, desires to replenish its funds, a minstrel show is the magnet they employ. Even the Lambs Club, composed of the most talented of actors, forecasted and planned an entertainment to please the public, finally selected that time honored and stage classic, the minstrel 'first part' as the premier part of their program, and some very successful stage entertainers in other lines got a bump when they went up against the minstrel thing.

"The minstrel first part affords one or a hundred performers opportunities, and many who have delivered the goods in other lines found the minstrel first part a little out of their line.

"Dan Emmett was the founder of American minstrelsy. He was the author of the song of 'Dixie,' for which honor there is a new claimant being forced forward. Dan Emmett made his farewell tour under my management. He was a ward of mine until his death. I was nearer to him the last years of his life than any other human being. When the dispute as to the authorship of 'Dixie' came up *The New York Herald* sent a representative to Mt. Vernon, O., and in connection with this man the honor of the authorship of the song of 'Dixie' was established beyond all doubt. All the documents to substantiate this are in possession of the Librarian of the State of Ohio, with a history of Emmett's career written by me.

"The generally accepted statement as to the writing of the song of 'Dixie' is that Emmett, the musical director of Bryant's Minstrels, playing a season's engagement in New York City, requested Emmett to write a number for their finale, 'The Walk Around' as it was then termed; that Emmett went home and between Saturday night and the Monday morning rehearsal, 'Dixie' was written and orchestrated, rehearsed Monday morning and put on Monday night.

"'Dixie' may have been rehearsed Monday morning and produced Monday night. Prof. Arnold, now living in Memphis, Tenn., reminded Emmett in my presence, that he Emmett, played and sang 'Dixie' in the Montgomery, Ala., Theatre ten months prior to the production of the song at Bryant's Hall, in New York, and Emmett admitted this was true. Investigating further, I learned that Emmett had sung the song of 'Dixie' through certain sections of the South one year prior to its production in New York City, but not under the title of 'Dixie,' but 'The Land of Cotton.' I simply mention this to contradict the claims of a new author of the song of 'Dixie.'

"A magazine, which should be better posted, is pushing the claims of this claimant to the authorship of the song of 'Dixie.' In my book, 'Watch Yourself Go By,' this matter is disposed of in a way that no person can reasonably dispute.

"Dan Emmett was a most interesting man. A student of ancient history, he would pore for hours over a book descriptive of the early wars of the world, yet rarely read a daily newspaper or a magazine detailing current events.

"While making his farewell tour of the country under my management, Emmett was the recipient of many social attentions. The author of 'Dixie,' like the song, was as popular North as in the South. General John B. Gordon delivered his famous lecture, 'The Last Days of the Confederacy,' day and date with our company, Nashville, Tenn. Emmett was invited to a seat on the stage with the speaker. At the finish of his lecture General Gordon graciously introduced Emmett as the author of the South's beloved song—the immortal song of 'Dixie.'

"The General, after referring to Emmett in a manner highly complimentary, launched into a most eloquent eulogy of the song of 'Dixie,' designating it as 'the song of the South, the power which had inspired hope and courage in the hearts of the sons of the South when battling for their homes and loved ones.'

"'"Dixie" was the song of the South when war clouds first hovered over hill and vale of Southland's sunny slopes,' he said.

"'"Dixie" was the song the South heard above the cannon's roar and, now that peace has come to our land, "Dixie" is all the more loved and cherished by those of the South who fought for the South.

"'The North—the world—might endeavor to wrest the song of "Dixie" from its place in the hearts of those of the South, but any man that wore the gray would fight for "Dixie," the song, as they fought for Dixie, their beeloved land.'

"The applause was universal. From all parts of the hall came calls for Emmett. The old minstrel, tall and stately, with a dignified bearing natural to him, arose and said: 'General Gordon, I never was as greatly honored and confused as I am to-night. When I made "Dixie" (Emmett always referred to "Dixie" as being made), if I had ever dreamed that the song would have caused the war between the North and the South —' The laughter was as loud as the applause that followed the eloquent general's speech. Emmett got no further. Whether he intended to be facetious or in earnest was never revealed.

Emmett was absent-minded in his later days. Ex-Senator Thomas Bayard, then our Minister to England, tendered Emmett a reception when the minstrels visited Wilmington, Del. Emmett, accustomed to large easy shoes, was reminded that on this occasion he should appear in neater footwear. He was finally induced to struggle with a pair of patent leather shoes of the latest and most approved style, pointed toes, etc. Emmett suffered tortures with the bumps, corns and bunions on his feet. He fidgeted and complained of the pain, as we rode to the suburban home of the distinguished host. As the carriage rolled up the broad avenues to the big house I noticed that Emmett was struggling with his feet concealed under the lap robe. The weather was very cool. Miss Bayard had met Emmett at the hotel earlier in the day. With a number of guests, she stood on the veranda to greet Emmett. I alighted, bowed to the host, and turning about to escort Emmett, I was horrified to note that he had removed his shoes, and was approaching Miss Bayard in his stocking feet, and his hose was none too tidy. Wincing as he walked, he bowed in a courtly manner, heading straight for Miss Bayard, explaining —'Miss, has your pap an old pair of shoes or slippers I can wear until the frolic is over? No use talkin', I can't wear those wimmin's shoes Alf bought me. He can take them back to the store he got them from.' And turning to me he reproachfully remarked: 'You have spiled the whole thing for me.' After vainly trying to get his feet into numerous shoes brought him, an old pair of servant's slippers were partly pulled on his feet, and thus he stood throughout the reception.

"Emmett's eighty-second birthday found us in Dallas. Several citizens of the Texas city, old-time friends of the aged minstrel, in conjunction with the members of the minstrel company, combined in presenting Emmett with a gold watch, inscribed as follows: 'To Daniel Decatur Emmett, the Originator of American Minstrelsy, the Author of the Song of 'Dixie,' this watch is presented as a memento of the events mentioned and as a token of friendship.' After Emmett's death this watch could not be found, and to this day no trace of it has ever been obtained.

"Emmett, at the end of his engagement with our company, returned to his home near Mt. Vernon, O. The writer visited him several times each year. He was happy in the possession of his humble home, his chickens and other pets. He peacefully awaited the final summons, reading his Bible daily. He became very devout, his health was good until the last. He died very suddenly.

Shortly after his death citizens of Mt. Vernon decided to erect a monument to his memory. The writer was chosen chairman. Dissentions arose. The Mayor of Mt. Vernon re-organized the committee. Mr. Chase, of Chase's Theatre, Washington, D. C., was then chosen chairman of the committee. Nothing further was done in the matter. Col. Cunningham, editor of *The Confederate Veteran;* Col. Crawford, one of the owners of *The Memphis Commercial Appeal;* myself, and others, instituted a movement to erect a monument to Emmett's memory, the monument to be located in some Southern city. The Daughters of the Confederacy were interested. The matter was deferred for a time owing to Col. Cunningham being interested in collecting funds for two other monuments. When this work was accomplished the matter of the monument to Emmett was to have been pushed to completion, but unfortunately, Col. Cunningham was called before arrangements were completed. In the meantime, James Smith, the ex-manager of the Opera House, Ashtabula, O., has taken upon himself to erect a monument to Emmett's memory. The citizens of Mt. Vernon have accepted Mr. Smith's generous offer, and the monument will be erected in Mt. Vernon, O., Emmett's birth and burial place.

"At this time there is a movement on foot to erect a monument to Emmett in some Southern City, Richmond, probably. To aid this project I contemplated giving a mammoth Minstrel Festival in the open air in the baseball park, Columbus, O., the capital city of Emmett's native State. It is proposed to have minstrel people from all over the country paticipate, and a chorus of several hundred voices singing Emmett's songs. The plans have not been fully matured as yet, nor will they be until the various minstrel managers and members of the profession have been interviewed. Thus far, all consulted have expressed the opinion that the originator of American minstrelsy, the author of the song of 'Dixie,' is deserving of a monument preserving to future generations the memory of their patron saint."

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THE PHILIPPINE CARNIVAL AND THE THEATRICAL SITUATION IN THE PHILIPPINE ISLANDS.

BY WALLACE W. TRUE.

The Carnival, conducted annually at Manila, was, I think, started about 1908, since which time it has been the big yearly feature in the lives of the residents of the Islands.

It is conducted under the auspices and management of the officers and Board of Directors of the Manila Carnival Association, a corporation composed of the business and professional men of the Islands, and including many army and navy officers. The Director General for the years 1911, 1912 and 1913, the years concerning which the writer has knowledge, was the Director of the Bureau of Posts, Mr. Cotterman, and Mr. Stewart, the Director of Prisons.

The Carnival has usually been financed by a governmental loan, made to the Carnival Association, and which has always been repaid out of the first money taken in. The Carnival has never made any great amount of money, due to expense of construction being so high, this because of the fact that no tents are used.

In 1912, in which year the most pretentious carnival was held, the Government appropriated the sum of 250,000-p, or $125,000 for the Philippine Exposition as it was called, to be held in conjunction with and under the control of the Government and the Carnival Association. The entire amount was spent on the construction of buildings and on the transportation to and from Manila of the exhibits of the various provinces.

Each province had its exhibit space allotted it along the lengthy Court of Honor and the expense of the collection and maintainance of the exhibit, except transportation, was borne by the province. In addition to each provincial exhibit each department of the Government had its own building, in which were displayed the manufactures for which it was responsible or specimens of material or products over which it had control. The departments represented were, Education, Public Works, Navigation, Interior and Police, Post Office, Customs and Internal Revenue. Still another building was devoted to the exhibits of the principal business firms of the islands and was a sort of combination Machinery and Liberal Arts building.

The buildings of the Exposition were solidly constructed for temporary structures, consisting of heavy wooden frames covered with suale and roofed with nipa. Suale is a matting made by splitting the leaf of the palm tree and braiding the fibre into a coarse mat. Nipa is the unmatted fiber of the palm split and tied into bundles and laid in such a manner as to be impervious to water.

The Exposition itself adjoined the Carnival grounds, for while the Exposition was free an admission was charged to the Carnival grounds.

The grounds themselves are located on Wallace Field, just opposite the celebrated Luneta, and consist of approximately eleven acres. This space is fenced in with suale to a height of about twelve feet.

In 1912 the Far Eastern Olympic games were conducted in connection with the Carnival, and a quarter mile cinder track and grandstand were constructed on one side of the main entrance, and a baseball diamond and grandstand on the other.

It might be of interest here to state that in the Olympic games, to which Chinese, Japanese and Filipinos alone were eligible, the Japanese athletes had little difficulty in demonstrating their superiority in every event in which they entered men, their baseball team winning the Olympic championship, and defeating every team in the open meet which followed, including the best Filipino and American teams in the Islands, meeting only one defeat, and at the hands of a picked team of Americans.

The main midway began just beyond these two stadiums, and in 1912 consisted of a big three-abreast jumping horse carry-us-all, Samar Twins, Pharoah's Daughter, a Spanish dancing girl show, petrified giant, mirror-maze, two dance halls, a plant show, a crazy house, another small girl show and Col. Fillis' Circus.

The concessions consisted of several hoop-las, a knife rack, two shooting galleries, a photo gallery, juice joints, and grease in abundance, a big restaurant, and a still bigger beer garden. It is useless, however, for an American concessionaire to expect to get by there, as the jump is too big for the money to be obtained, and again there is the difficulty of speaking the language. In spite of the boasted school system of the Islands (some say because of it) a man must be able to talk at least three languages, and in some parts of the islands four in order to be sure that he is understood by his entire audience.

Most of the shows were owned and controlled by the Carnival Association, and were under the management of Fred Glass, who will be remembered by many in the States as a very fine artist who went to Japan a number of years ago and built the celebrated Windy City at Tokio, which was such an awful failure.

Mr. Glass has been in Manila since 1911, and has built the amusement street for all carnivals since that time.

The free attractions engaged for the Carnival are, of course, all dumb acts, the more spectacular the better. The natives go wild over high wire acts and acts of similar character.

The past three or four years Captain Baldwin has been furnishing aviators for the Carnival, but I believe that the aeroplane as a sight feature and free attraction is about done in Manila, due to the fact that the Army has an aviation centre just outside the city at Fort McKinley, and it is not at all an uncommon occurrence to see the men from the fort in the air at all hours of the day and evening.

The admission to the Carnival is twenty cents, Philippine currency, or ten cents gold, except to members of the Carnival Association, who are admitted free to all attractions of the Carnival. Membership in the Association can be purchased by anyone for the sum of $10, which is the price of one share of stock This membership admits the bearer and one other person to the grounds and attractions, including the four big balls, which are the feature of the Carnival.

These balls are held in a large temporary amphitheatre. The first is held on Saturday night, opening the Carnival, and is called the Coronation Ball, at which the Queen is crowned. Then on Tuesday night comes the Filipino Ball, at which the native Queen is crowned, then the All-Nations Ball, on Friday night, and the big American Ball, which brings the Carnival to a close on Saturday night. Admission to these balls vary in price from fifty cents gold on Filipino night, to $2.50 for the Queen's Ball and the American Ball. Dancers are required to mask, and many beautiful and costly presents are awarded for the various classes of costumes.

All concessions, including the sale of confetti and liquor and of Midway space, are sold to the highest bidders about three weeks before construction is started on the grounds. A certified check for a certain proportion of the amount bid must accompany each bid. This is forfeited if bid is accepted and contractor does not fulfill his contract. An idea may be obtained of the magnitude of the sale of malt liquors during the week or ten days of the Carnival when I tell you that the exclusive liquor privilege in 1912 brought 9,995 pesos, or $4,997.50.

Confetti has the next largest sale, this concession being usually retained by the Association, the contractor in 1912 being required to furnish nine thousand kilos of the stuff, which was retailed to the revelers at fifty cents, gold, per kilo. No person was allowed to bring more than a kilo on the grounds, which, of course, stimulated the inside sale.

The best patronized attractions were the carry-us-all, the Samar Twins and the dance halls, one of which was for natives and one for whites, the dancing girls in both being Filipinos, who receive a percentage of the money received for each dance. Dance tickets cost ten cents, gold.

I noticed in THE CLIPPER some time ago an advertisement for free acts for the 1915 carnival. I have only one word to say in regard to this, and that is this, unless you speak Spanish and one or more of the native dialects in addition to English, I would advise any one with other than a dumb act to stay away from the Islands.

Remember there is almost six thousand miles of deep and briny sea between the Philippines and the United States, all of which makes a long walk, and a mighty wet swim.

The Carnival is similar in many respects to the Mardi Gras of New Orleans and Mobile in regard to parades and other sight features.

The Carnival is opened with a big parade of floats, all business houses and clubs, together with the government departments, being represented. Another feature is the flower parade for autos and the big military parade, which is usually held about the middle of the week, and serves to stimulate slightly jaded interest as it is usually followed by a military tournament.

Most of the money spent on shows and concessions comes from the American and foreign born population, which at Carnival time numbers, with the Army and Navy, about fifteen or twenty thousand, as by the time Mr. Average Filipino has purchased his costume, paid his admission, bought his kilo (approximately two pounds) of confetti, and had a dance and a ride on the swing, he is ready to go home, broke but happy. His stipend is usually about $15 to $25 per month, so you can see he has had all the fun he can afford.

The Philippines and the adjacent territory in China and Japan offer an excellent field for American showmen at all times, and Manila is particularly good at Carnival time, *but* you must have an attraction that can deliver the goods, and you must be able to change program at least three times per week.

The Bannerman Companies, owned and controlled by Maurice Bannerman, play through that country yearly, giving standard comic operas and musical comedies, such as "The Merry Widow," "The Pink Lady," "Adele," "The Belle of New York," "The Spring Maid," etc., and are making money at all times. Mr. Bannerman has never been afraid to spend money either in production, cast or advertising.

Only one American company has ever made any money to amount to anything out there. It was organized and conducted along the lines pursued by Bannerman and, although transportation was paid for twenty-two people across the Pacific and back at about $275 a head, still the company declared a nice dividend on the venture.

Magicians are very popular and can pack the house with natives at any time. Raymond, Nicolai and others consider Manila one of the best spots on their seemingly endless round the world itineraries.

Grand opera is a failure, as is also vaudeville, unless of the very highest stamp.

Circuses have had some vogue, but lately several have struck the financial rocks, and it is a good spot to steer clear of just at this time with that class of entertainment unless one has ample funds to stand long periods of idleness, due to quarantines of stock and delays incident thereto.

All year round parks, one of which was constructed and operated for a short time several years ago, are not a success, for the reason that I have previously mentioned. Mr. Average Filipino hasn't the coin to spend on it.

Vaudeville artists playing this territory should be sure of ironclad "play or pay" contracts, and it is well to have a stipulation requiring transportation to be deposited in escrow or secured in some other way. Remember, you're going a long ways from home and "East of Suez," where laws and customs are different from what you are used to at home.

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OLD THEATRES OF NEW YORK.

BY FRANK DUMONT.

A little over a dozen years before the Civil War the sites of to-day's uptown theatres were piggeries. Swine promenaded through all uptown streets (shanty-town) in full freedom. About 1857 the authorities began to raid some of them and to drive the piggeries further uptown. Pigs were plentiful in all the lower wards also and roamed about the streets. As a small boy I saw them quite often in the Eighth Ward, near the Police Station, Wooster, corner of Prince. It was while gazing recently at the grand theatres above Forty-second Street that the above subject presented itself.

The New York Herald of March 8, 1847, says:

"THE FORKERS.—Chatham Square was literally alive with this class of 'citizens.' The Spring election is nigh at hand and, of course, the owners of these animals, having a vote, it is deemed somewhat dangerous to tamper with their 'privileges.' The neglect in this respect is highly culpable, in the face of an ordinance which prohibits the owners of swine from allowing these animals to wander loosely through the streets."

It will be seen by the above notice that the pigs had a "pull," and that Chatham Square was a favorite spot for them to congregate. In those days old-fashioned pumps supplied drinking water—sometimes two or three pumps to a block, even though Croton water had been introduced six or seven years previously. The life of the city was from the Battery to about Broome Street, and the theatres as follows: Castle Garden, on the Battery, reached by a bridge or passage way, which has since been filled in and the building brought to land; here Jenny Lind sang, and all the great opera singers appeared. The next theatre going uptown was Barnum's Museum, Broadway, corner of Ann Street.

Then came the old Park Theatre (burned down in 1848). The stage door was in the alley that still bears the name of "Theatre Alley." On Chambers Street, a few doors from Broadway, was Palmo's Opera House. Palmo introduced the Italian opera singers and went broke on the venture. It was afterwards Burton's Theatre, then E. Eddy became it's last manager. The American News Company occupied the buiding for many years.

The next theatre in the upward march was the Broadway Theatre, built in 1847. It stood nearly opposite the old New York Hospital, Broadway, near Anthony Street, now called Worth. It was demolished in 1859. Its materials, scenery and fixtures went into the building of the New Bowery Theatre, 84 and 86 Bowery, between Canal and Hester Streets, which opened Sept. 5, 1859, and was destroyed by fire Dec. 18, 1866. The drama performed that night was "Griffith Gaunt."

From the old Broadway theatre up to about Bleecker Street many halls or "rooms" were given over to concerts, minstrels and meetings, notably the Society Library Rooms, Broadway and Leonard Street; the Alhambra, the Odeon, the Coloseum, the Tabernacle, "The Apollo," the Minerva, Pinteux's Hall of Columns, Mechanics' Hall, Vauxhall Gardens, Perham's Opera House, 663 Broadway; Stuyvesant Institute, 659 Broadway; Niblo's Saloon, Winter Garden, Metropolitan Hall, Tripler Hall, the Hall of Novelty, Olympic, 442 Broadway, and several places devoted to lectures and panoramas.

Above Canal Street, on Broadway, came 444 Broadway, first known as Fellow's Opera House until 1852, then it became Wood's Minstrels. Brougham's Theatre was near the corner of Broome and Broadway. Later its name was changed to "Wallack's."

Above Houston Street, Laura Keene's Theatre opened about 1856. Here Sothern made his big hit in "Our American Cousin."

On the East side coming up Chatham Street, the first theatre met with was the old Chatham. This was near the corner of Roosevelt Street. In 1848-49 it was called Chanfrau's National Theatre—then Purdy's National. "Uncle Tom's Cabin" had a tremendous run here. The stage door was on Roosevelt Street, a wide alley. A small baker shop now occupies the same alley.

Next to the theatre, at 141 Chatham Street, Izzy Lazarus, a noted pugilist, had a saloon, where his boys, Johnny and Harry, taught the art of self defense.

Oposite the old time loan office—Simpson's—was the Franklin Theatre.

As you entered the Bowery several places were at hand. Charley White's, at 53 Bowery—then at 49. Across the way was the old Bowery Theatre, several times destroyed by fire. Almost opposite was the Stadt Theatre, and Tryon's Circus, 37 Bowery. Next to the old Bowery was the Atlantic Garden.

Further up the Bowery was the Volks' Garden. In the early days of the war Lindenmuller ran it, and issued copper pennies with his profile upon them. These he never redeemed, as he said "It was just to remember me by."

Henry Wood, when he built his new Opera House on Broadway, corner of Prince Street, issued silver quarters with his advertisement stamped upon them. "Good for Admission" was the legend, and as they were worth twenty-five cents in silver he redeemed them at all times.

The Winter Garden, opposite Bond Street, was the furthest uptown house, except the Academy of Music. There was nothing above Fourteenth Street.

Wallack removed to Thirteenth and Broadway, and that was considered out of town in those days. The Sixth Avenue cars ran by mule power only to the Crystal Palace, where the park is now situated. The Palace was built almost up to the big reservoir, and burned down Oct. 8, 1858.

Where the big theatres are now situated and up to Columbus Circle was given over to truck farms, piggeries and shanties.

Franconi's Hippodrome occupied the site of the Fifth Avenue Hotel, which in turn gave way to mercantile buildings, and was the beginning of Bloomingdale Road.

The Alms House stood in the park, corner of Broadway and Twenty-third Street, at one time.

In 1847 the Astor Place Opera House was flourishing.

Here, a few years later, the Macready and Forrest dispute culminated in a great riot, and the militia was called out and fired on the rioters who filled the streets around it, killing many

When an old theatregoer looks over a collection of old time dramatic programs, no wonder these scenes come back to him, and when he looks at the massive theatres around Times Square and uptown to Columbus Circle, then compares it with lower Broadway, Chatham Square and the Bowery of his boyhood, he may well wonder if he is really in New York or in Dreamland.

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INVITES YOU TO THEIR HEALTH RESORT
HIGH UP IN THE CATSKILLS AT
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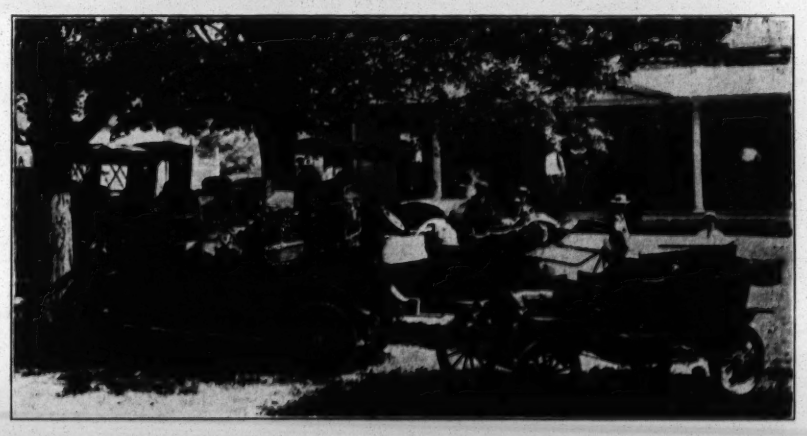

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TWO SHOW GIRLS.

(M. H. AND J. M.)

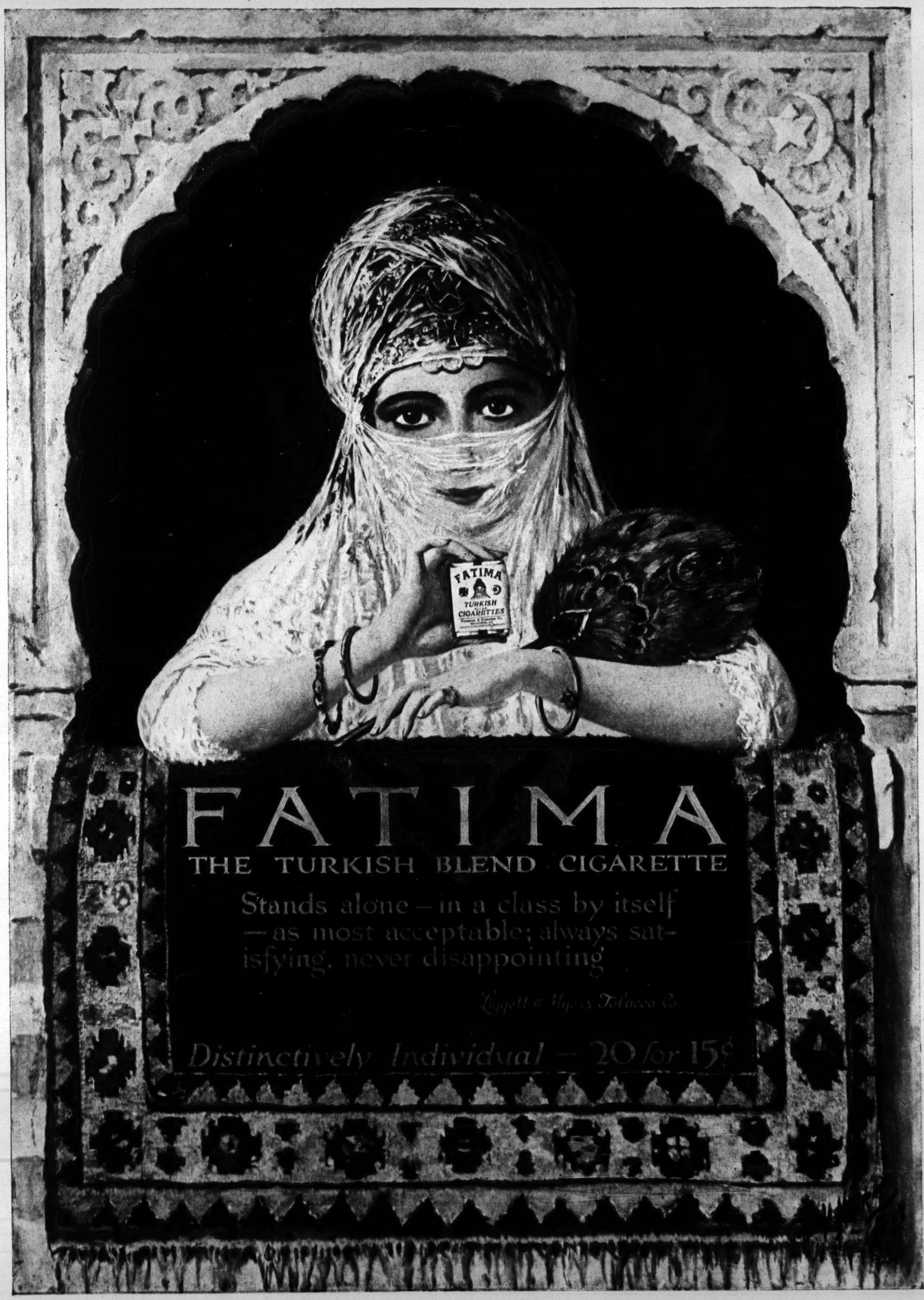
He saw them one night
On the stage in the light,
And he heard some people say:
"Those girls cannot know
Earthly pain—human woe,
Or they would not be so gay."

He saw them one night
Off the stage, in the light
Of a hall room, dim and low;
Where "pal" of last year,
Without food—without cheer,
Pulsed heart beats, faint and slow.

He saw them prepare,
Their own earnings to share
With that "pal" dying alone.
The tears he saw rise
From their soft, saddened eyes
As she gasped her final moan.

Should'st see them some night,
On the stage, in the light,
Mind not what the people say.
Those girls surely know
Much of sorrow—much of woe,
Appear though they may, so gay.

E. M. KAYE.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